

AUG -4 1925 ✓
©CIL 21695 ✓

NIGHT LIFE OF NEW YORK ✓

Photoplay in eight reels ✓

From an original story by Paul Schofield

Directed by Allan Dwan

Author of photoplay (under Sec. 62)

Famous Players Lasky Corporation of the U. S. ✓

AUG -4 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Famous Players Lasky Corporation

NIGHT LIFE OF NEW YORK (8 reels)

Respectfully,

FULTON BRYLAWSKI

The Famous Players Lasky Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Night Life of New York	8/4/1925	L ©CIL 21695

The return of the above copies was requested by the said
Company, by its agent and attorney on the 4 day of
August and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

AUG 6 1925



"Night Life of New York" Is 8 Reels—6998 Feet Long

PARAMOUNT

PRESS

Adolph Zukor and J. Lasky present
An ALLAN DWAN Production
"NIGHT LIFE OF NEW YORK"
with Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne
By Edgar Selwyn
Screen play by Paul Schofield
A Paramount Picture

PURPOSE: To Help You See the Picture to the

"NIGHT LIFE OF NEW YORK", PRODUCTION A PEPPY STORY OF METROPOLIS

ALL THE FACTS ABOUT THE PICTURE IN TABLOID FORM

Author, Scenarist, Cameraman, Type of Story, Big Scenes, Etc., — All You Need at a Glance

Producer

ALLAN Dwan, who made "Robin Hood" and all of Gloria Swanson's big successes, including "Manhandled," and "Wages of Virtue."

Featured Players

Rod La Rocque, Dorothy Gish, Ernest Torrence, George Hackathorne. La Rocque scored big in such pictures as "Feet of Clay" and "The Ten Commandments," while Miss Gish is famed for her work in D. W. Griffith productions. Torrence, of "Covered Wagon" fame, was seen recently in "North of 36" and in the totally different role of a Scotch shopkeeper in "The Dressmaker from Paris." George Hackathorne had the leading role in "Capital Punishment" and also played in support of Norma Talmadge in "The Lady."

Author

Edgar Selwyn, co-author with Channing Pollock of the stage hit "The Crowded Hour," also a Bebe Daniels starring production for Paramount. "Night Life of New York" is an original screen story.

Scenarist

Paul Schofield

Cameraman

George Webber, who photographed Gloria Swanson in "Madame Sans Gene."

In the Cast

Helen Lee Worthing, the alluring blonde lady-in-waiting in "The Swan;" Arthur Housman, also favorably known for his portrayal of juvenile "heavies," and Riley Hatch.

Type of Story

Powerful romantic comedy-drama of midnight life in New York. And here's a picture that doesn't have to pretend it's New York. It IS the real thing.

The picture is big city life to the last detail and contains New York material that has never been shown in pictures before.

Theme

John Bentley, a former New Yorker who went west, married and made a fortune, retains a grudge against New York, and has always forbidden his son, Ronald, ever to go there. Ronald, therefore, is crazy to hit Broadway. The young man, useless in business, is continually painting the old home town red. After an escapade with a one-night-stand actress, old Bentley decides that the only cure for the boy is to give him a fling at Broadway. So he arranges to get his son a New York job and to see that he gets into as much trouble as possible so that he will quickly sicken of the metropolis.

Ronald hits New York and the fun begins. A mix-up with a telephone girl, an acquaintanceship with all the night life of the city, the purchase of a taxi-cab, and the getting involved with a gang of yeggmen are all but incidents in this young man's New York career.

Highlights

Allan Dwan, who knows his New York, always wanted to produce a story that told about the night life of the great city as he saw it from personal observation. This original story by Edgar Selwyn satisfied Dwan as being a faithful picture of the life of a certain class of New Yorkers as they live it between six o'clock in the evening and dawn, and he has made of it the greatest of all his productions for the screen.

"Night Life of New York" has three things that make it success-guaranteed—a powerful, true-to-life story by one of the country's foremost playwrights; a cast which includes some of the most popular and capable players on the screen today, and a lavish production by Allan Dwan, who has proved in "Man-

PUTTING IT OVER RIGHT

Here's a title that is bound to catch the public fancy. Everybody is interested in New York, especially the millions who have never had an opportunity to go there. There have been countless pictures in which New York cabarets figure, but none that has been done with the lavishness and detail of NIGHT LIFE OF NEW YORK. Furthermore, the story includes a daring jewelry robbery such as New York has unfortunately become famous for during the last year and which have hit the front pages of every paper. Night life in New York is world renowned, so the title of this picture offers you the best avenue for exploitation.

Teaser ads:—

Every person in will have a chance to see the night life of New York. Night life of New York will be duplicated in soon.

There's nothing else like it!... Night Life of New York.....A prescription for bored and peopless folks.....some night life of New York.....The night life of New York will chase the blues away!

Here's some atmospheric copy for you:—

When your car turns a corner BROADWAY bursts suddenly into sight, etched in colors of fire upon the black. A BILLION FIERY STARS, dancing, whirling, spouting like fountains, jiggling like a poet's crazy dream, shaping themselves into patterns that picture the romance and the comedy of commerce. No one, however sophisticated, can ever lose the thrill of that first glimpse of the dizziest spectacle in the world.

A "SUPPER CLUB"

At nearby tables are the following personages; one stock broker, one Russian nobleman, two musical comedy ladies, an insurance clerk, a millionaire from the oily part of Texas, a society debutante, a gentleman who looks like a head waiter, and, behind him, a head waiter who looks like a gentleman. The trap-drummer has just hit fourteen contraptions in five seconds. A low, delicious moan escapes from the saxophone. A lady wearing seven diamond bracelets is eating sausages and



ROD LA ROCQUE
IN THE PARAMOUNT PICTURE
"NIGHT LIFE OF NEW YORK"
Production by Allan Dwan
at IPA

"Night Life of New York" Dwan's Latest

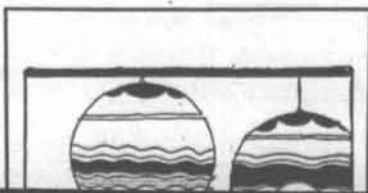
La Rocque, Dorothy Gish, Ernest Torrence in New Paramount

ALLAN Dwan has produced an elaborate picture entertainment with a cast of stars in his latest production for Paramount, "Night Life of New York," which comes to the Theatre for run on days. The story is an original for the screen by Edgar Selwyn, adapted by Paul Schofield and starring Rod La

Workman and he will make leading roles. The story was written by Edgar Selwyn and Ernest Torrence as John Bentley. Ernest Torrence was jilted by a New York girl named Sally, and went west to make his fortune. Although he has married some, he is over his grudge and never gotten back against New York.

His son Ronald (La Rocque) is crazy to have a fling at Broadway. He is useless in business and after an affair with an actress, the old man decides to send the boy to New York, only send him enough money to get himself into trouble in the town. He will quickly tire of the town. He to keep the boy from becoming a business partner but not to help him or less busy trouble his escapade out of any upon him. Les might bring

Ronald hits Broadway wide open for adventure. He falls hard for Meg (Dorothy Gish), telephone girl at his hotel. He teams up with the actress. He teams home, who, by then, he met back



SHEET

Adolph Zukor and J. L. Lasky present
An ALLAN DWAN Production
"NIGHT LIFE OF NEW YORK"
Rod La Rocque, Dorothy Gish, Ernest Torrence
and George Hackathorne
By Edgar Selwyn
Screen play by Paul Schofield
A Paramount Picture

E: To Help You the Picture to the Public.

"NIGHT LIFE OF NEW YORK", PRODUCED BY ALLAN DWAN, METROPOLITAN JAZZ AND ROMANCE

BIG ALL-STAR CAST FEATURED IN BRIGHT LIGHT COMEDY-DRAMA

Real New York Revealed In Big Paramount Film

Torrence Has Finest Screen Role in "Night Life of New York"

(Synopsis Story)

THERE'S a good old saying that the bigger they are, the harder they fall. Which is only another way of saying that the more "dead set" against a thing a man or woman may be, the deeper he or she will plunge into that thing if eventually convinced that it is all right.

The illustration of this fact forms one of the main themes of "Night Life of New York," Allan Dwan's latest picture for Paramount which opens at the on Rod La Rocque has the role of a rich man's son, a youth for whom the night holds no terrors except that of having to go home before daylight. The father, played by Ernest Torrence, has different ideas—as fathers so often have—and even though the small town in which he and his son live offers a rather limited field for deviltry, he wants to cure his son of his wild habits.

The "Sure Cure"

In such a case, what could be more natural than to send the boy

An Original Story by Edgar Selwyn, Adapted for the Screen by Paul Schofield

IT'S not every day that a picture gets away to as good a start as does "Night Life of New York," produced for Paramount by Allan Dwan from an original screen story by Edgar Selwyn, author of many unusually successful stage and screen plays.

Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne are featured in the principal roles of the production, adapted by Paul Schofield.

Cast

Ronald Bentley Rod La Rocque
John Bentley Ernest Torrence
Meg Dorothy Gish
Carrie Reed Helen Lee Worthing
Jimmy George Hackathorne
Jerry Arthur Housman
William Workman Riley Hatch

Hotel Commodore Filmed

There was no charge for "building Hotel Commodore set" on the cost sheets for "Night Life of New York."

Instead of having to build an enormous set on the stage of the Paramount studio, Dwan, with his featured players, Dorothy Gish, and Rod La Rocque, went to the hotel at midnight, after all the special lighting equipment had been set up, and worked until dawn completing a number of highly important scenes.

In addition to the seventy extras, a number of guests of the hotel filled in for atmosphere just for the fun of working in a motion picture.

Ernest Torrence and George Hackathorne complete the quartette of players featured in the picture, which opens a days' run on at the Theatre.

Synopsis

JOHN Bentley is a successful and wealthy manufacturer in Clay City, a small middle west town. He calls his son Ronald on the carpet for getting mixed up in a scandal with a fast-stepping actress, Carrie Reed, who is playing in the town. Young Bentley wants his father to let him go to New York, where a little thing like a scandal won't cause so much talk, but with Bentley, Sr., it's thumbs down on the idea.

Bentley's New York manager, William Workman, comes to Clay City, arriving just in time to go to the jail with his boss to bail out his empty-headed son who has

been pinched for speeding. Workman and the father decide that a good dose of New York life may cure Ronald, so they send him on his way, first giving the actress a big check to "frame" the boy when he reaches the city.

In the Big Town

Right off the reel he falls for Meg, a telephone operator at his hotel. Carrie carries him off to a famous midnight cabaret. He sees Meg there with two men. He gets into a scrap with them, is thrown out, but later sees Meg home. His taxi bill for the evening is so big that he buys the cab.

Going back to the Club, his cab is engaged by the young men who were with Meg. They order him to follow the car of a jem-laden woman who has just left the cabaret. At her apartment they rob her and at the point of a gun order Bentley to drive for all he's worth. A motorcycle cop gives chase, and they crash into a milk wagon. The two crooks escape, but Ronald is taken to jail. He calls Meg and tells her of the rob-



ROD LA ROCQUE IN THE PARAMOUNT PICTURE "NIGHT LIFE OF NEW YORK" Production Adapted by IPA

"Night Life of New York" Dwan's Latest

La Rocque, Dorothy Gish, Ernest Torrence in New Paramount

ALLAN Dwan has produced an elaborate picture entertainment with a cast of recognized stars in his latest production for Paramount, "Night Life of New York," which comes to the Theatre for a days' run on next. The story is an original from the screen by Edgar Selwyn, adapted by Paul Schofield and starring Rod La

La Rocque and Dorothy Gish. The story is an original from the screen by Edgar Selwyn, adapted by Paul Schofield and starring Rod La Rocque and Dorothy Gish. The story is an original from the screen by Edgar Selwyn, adapted by Paul Schofield and starring Rod La Rocque and Dorothy Gish.

His son Ronald is crazy to have a fling. He is useless in business and after an affair with an actress, the old boy to New York, only send the him enough money to get himself into trouble in the town. He will quickly tire of the town. He to keep the boy out of any trouble his escapades might bring upon him.

Ronald hits Broadway wide open for adventure. He falls hard for Meg (Dorothy Gish), tele-

letting him get himself into a few real scrapes which would make him content with family life in the old home town? Rod goes therefore to the wicked city with a bankroll and the parental blessing—in fact, father has his son's good so much at heart that he arranges for the boy to meet a certain celebrated lady in the city, a lady of the genus known as "fast step-pers." Of course, father has it "framed" with her that she shall cure son of his mad desire to adorn the town with red paint.

But what sonny doesn't know, doesn't hurt him, and for a while he has what is known in some circles as a hot time. Then comes the reckoning, but a much more serious and drastic one than the father had planned for. Son gets mixed up in a murder scrape, and father hastens to the big town to try to get him out of it.

Fortunately he succeeds, and finds to his delight that sonny, during some of his off-moments in his flaming career, has found



Rod La Rocque, Dorothy Gish, Ernest Torrence, George Hackathorne. La Rocque scored big in such pictures as "Feet of Clay" and "The Ten Commandments," while Miss Gish is famed for her work in D. W. Griffith productions. Torrence, of "Covered Wagon" fame, was seen recently in "North of 36" and in the totally different role of a Scotch shopkeeper in "The Dressmaker from Paris." George Hackathorne had the leading role in "Capital Punishment" and also played in support of Norma Talmadge in "The Lady."

Author

Edgar Selwyn, co-author with Channing Pollock of the stage hit "The Crowded Hour," also a Bebe Daniels starring production for Paramount. "Night Life of New York" is an original screen story.

Scenarist

Paul Schofield

Cameraman

George Webber, who photographed Gloria Swanson in "Madame Sans Gene."

In the Cast

Helen Lee Worthing, the alluring blonde lady-in-waiting in "The Swan," Arthur Housman, also favorably known for his portrayal of juvenile "heavies," and Riley Hatch.

Type of Story

Powerful romantic comedy-drama of midnight life in New York. And here's a picture that doesn't have to pretend it's New York. It IS the real thing.

The picture is big city life to the last detail and contains New York material that has never been shown in pictures before.

John Bentley, a former New Yorker who went west, married and made a fortune, retains a grudge against New York, and has always forbidden his son, Ronald, ever to go there. Ronald, therefore, is crazy to hit Broadway. The young man, useless in business, is continually painting the old home town red. After an escapade with a one-night-stand actress, old Bentley decides that the only cure for the boy is to give him a fling at Broadway. So he arranges to get his son a New York job and to see that he gets into as much trouble as possible so that he will quickly sicken of the metropolis.

Ronald hits New York and the fun begins. A mix-up with a telephone girl, an acquaintanceship with all the night life of the city, the purchase of a taxi-cab, and the getting involved with a gang of yeggmen are all but incidents in this young man's New York career.

Highlights

Allan Dwan, who knows his New York, always wanted to produce a story that told about the night life of the great city as he saw it from personal observation. This original story by Edgar Selwyn satisfied Dwan as being a faithful picture of the life of a certain class of New Yorkers as they live it between six o'clock in the evening and dawn, and he has made of it the greatest of all his productions for the screen.

"Night Life of New York" has three things that make it success-guaranteed—a powerful, true-to-life story by one of the country's foremost playwrights; a cast which includes some of the most popular and capable players on the screen today, and a lavish production by Allan Dwan, who has proved in "Man-handled" and other productions that he knows how to combine artistry and human interest.

He has given this picture a production which brings the real life of the white light taxi-dodgers before the eyes of picture patrons and makes them feel they're actually "on the spot."

He has included scenes, colorful scenes, in one of New York's midnight-to-dawn dance and supper clubs. Here he gives you the much-sought-after "something different" in cabaret scenes, full of action and absolutely free from the stiff, lifeless stuff that has been seen in many films.

Big Scenes

La Rocque's first meeting with Dorothy Gish, telephone operator in the hotel where he is stopping in New York.

The fight at the El Fey Club. After riding around the city all night in a cab, Rod finds his bill comes to a staggering amount so he buys the cab and so lets himself in for considerable excitement when two crooks charter his machine, rob a woman of her jewels and then at the point of a gun order him to drive for all he's worth. The two crooks get away but La Rocque goes off to jail, his father thinking it is all part of a carefully laid scheme to "frame" his son and make him sick and tired of the big town.

The scene between the two crooks. Hackathorne is Dorothy Gish's brother in the picture. He confesses to his sister that he stole to get enough money to go west to recover his health. His partner kills him in an argument.

arets figure, but none that has been done with the lavishness and detail of NIGHT LIFE OF NEW YORK. Furthermore, the story includes a daring jewelry robbery such as New York has unfortunately become famous for during the last year and which have hit the front pages of every paper. Night life in New York is world renowned, so the title of this picture offers you the best avenue for exploitation.

Teaser ads:—

Every person in will have a chance to see the night life of New York. Night life of New York will be duplicated in soon.

There's nothing else like it!... Night Life of New York..... A prescription for bored and peepless folks..... some night life of New York..... The night life of New York will chase the blues away!

Here's some atmospheric copy for you:—

your car turns a corner and BROADWAY bursts suddenly into sight, etched in colors of fire upon the black. A BILLION FIERY STARS, dancing, whirling, spouting like fountains, jiggling like a poet's crazy dream, shaping themselves into patterns that picture the romance and the comedy of commerce. No one, however sophisticated, can ever lose the thrill of that first glimpse of the dizziest spectacle in the world.

A "SUPPER CLUB"

At nearby tables are the following personages; one stock broker, one Russian nobleman, two musical comedy ladies, an insurance clerk, a millionaire from the oily part of Texas, a society debutante, a gentleman who looks like a head waiter, and, behind him, a head waiter who looks like a gentleman. The trap-drummer has just hit fourteen contraptions in five seconds. A low, delicious moan escapes from the saxophone. A lady wearing seven diamond bracelets is eating sausages and scrambled eggs!

Scenes in the picture take place in what is truly one of the most famous, fashionable "supper clubs" of New York.

Window and newspaper ad tie-ups can be arranged with this slogan:—"All the dress requisites for either NIGHT LIFE OF NEW YORK or NIGHT LIFE in (Name your town)."

Parade a finely dressed couple in evening clothes around the business streets. Paint on his dress shirt:—"WE'RE GOING TO SEE NIGHT LIFE OF NEW YORK. Or let him lead a fine looking dog with that same line painted on a blanket.

Atop marquee, or across top of entrance, paint reproduction of the New York sky line. Cut out countless windows, back with gelatine or tissue, and illuminate from rear. Give lobby gala appearance with streamers, colored lights, etc. If house can stand the expense, engage jazz band to plug this attraction, on street truck, in lobby, etc.

Post cards:—

The National Association of Enemies of Sleep desire to initiate you into the joys of NIGHT LIFE OF NEW YORK

ROD LA ROCQUE
IN THE PARAMOUNT PICTURE
"NIGHT LIFE OF NEW YORK"
Production by I.P.A.

"Night Life of New York" Dwan's Latest

La Rocque, Dorothy Gish, Ernest Torrence in New Paramount

ALLAN Dwan has produced an elaborate picture entertainment with a cast of recognized stars in his latest production for Paramount, "Night Life of New York," which comes to the Theatre for a day run on next. The story is an original for the screen. Edgar Selwyn, adapted by Paul Schofield and starring Rod

La Rocque, Dorothy Gish, Ernest Torrence as John Bentley, who in youth was jilted by a New York girl named Sally, and went west to make his fortune. Although he has married someone else and is very wealthy he has never got over his grudge against New York.

His son Ronald (La Rocque) is crazy to have a fling at Broadway. He is useless in business and an affair with an actress, the man decides to not only send boy to New York, but also to give him enough money to get him into trouble in the hope that he will quickly tire of the town. He arranges with his business partner to keep the boy more or less broke but not to help him out of trouble his escapades might bring upon him.

Ronald hits Broadway and opens for adventure. He falls for Meg (Dorothy Gish), a telephone girl at his hotel. He tells up with the actress he met before home, who, by the way, has been let in on the idea of the son's information by the father and promised a handsome reward for whatever part she might take in the miracle. She introduces him to an open-all-night resort. At a neighboring table is Meg with a friend Jerry, and her brother, John. Ronald gets into a fight with men over the girl.

Then we are shown La Rocque piloting a taxicab he bought because it was almost as cheap as paying the fare after a long, wild ride; a robbery, a smashup, finally the police investigation find the missing jewels which he is suspected of stealing.

Helen Lee Worthing, "Follies" beauty and Riley Hatch are a pair of the prominent names appearing in support of the principals.

Please report at the Blank Theatre at 7:30 or 9:30 P. M.

Any night next week, or at 2 o'clock afternoons. And get your degree of Frolic and Thrills.

Get local newspapers to run daily column, an account of so extraordinary event that happened the night before under heading "NIGHT LIFE OF NEW YORK."

Run a series of pictures of prominent buildings, etc., all Broadway. "Do you recognize these landmarks of the NIGHT LIFE OF NEW YORK?"



"NIGHT LIFE OF NEW YORK"

AN ALLAN DWAN PRODUCTION

ROD LA ROCQUE WITH DOROTHY GISH
ERNEST TORRENCE GEORGE HACKATHORNE

HERE is the REAL Broadway as a background for a jazzy romance of the famous night clubs.

One-column Press Ad 1AX

ROD LA ROCQUE
IN THE PARAMOUNT PICTURE
"NIGHT LIFE OF NEW YORK"
Production at IPA

"Night Life of New York" Dwan's Latest

La Rocque, Dorothy Gish, Ernest Torrence in New Paramount

ALLAN DWAN has produced an elaborate picture entertainment with a cast of recognized stars in his latest production for Paramount, "Night Life of New York," which comes to the Theatre for a days' run on The story is an original for the screen by Edgar Selwyn, adapted by Paul Schofield and starring Rod La

Workman, who he will play as John Bentley, who in his youth was jilted by a New York girl named Sally, and went west to make his fortune. Although he has married some one else and is very wealthy he has never gotten over his grudge against New York.

His son Ronald (La Rocque) is crazy to have a fling at Broadway. He is useless in business and after an affair with an actress, the old man decides to not only send the boy to New York, but also to give him enough money to get himself into trouble in the hope that he will quickly tire of the town. He arranges with his business partner to keep the boy more or less busy but not to help him out of any trouble his escapades might bring upon him.

Ronald hits Broadway wide open for adventure. He falls hard for Meg (Dorothy Gish), telephone girl at his hotel. He teams up with the actress he met back home, who, by the way, has been let in on the idea of the son's reformation by the father and promised a handsome reward for whatever part she might take in the miracle. She introduces him to an open-all-night resort. At a neighboring table is Meg, with a friend, Jerry, and her brother, Jim. Ronald gets into a fight with the men over the girl.

Then we are shown La Rocque piloting a taxicab he bought because it was almost as cheap as paying the fare after a long, wild ride; a robbery, a smashup and finally the police inquisition to find the missing jewels which Rod is suspected of stealing.

Helen Lee Worthing, "Follies" beauty and Riley Hatch are a few of the prominent names appearing in support of the principals.

Please report at the Blank Theatre at 7:30 or 9:30 P. M.

Any night next week, or At 2 o'clock and Afternoon And get your dose of Frolics and Thrills.

Get local newspapers to run a daily column, an account of some extraordinary event that happened the night before under the heading "NIGHT LIFE OF NEW YORK."

Run a series of pictures of prominent buildings, etc., along Broadway. "Do you recognize these landmarks of the NIGHT LIFE OF NEW YORK?"

THERE'S a good old saying that the bigger they are, the harder they fall. Which is only another way of saying that the more "dead sot" against a thing a man or woman may be, the deeper he or she will plunge into that thing if eventually convinced that it is all right.

The illustration of this fact forms one of the main themes of "Night Life of New York," Allan Dwan's latest picture for Paramount which opens at the on Rod La Rocque has the role of a rich man's son, a youth for whom the night holds no terrors except that of having to go home before daylight. The father, played by Ernest Torrence, has different ideas—as fathers so often have—and even though the small town in which he and his son live offers a rather limited field for deviltry, he wants to cure his son of his wild habits.

The "Sure Cure"

In such a case, what could be more natural than to send the boy

to New York, where the object of letting him get himself into a few real scrapes which would make him content with family life in the old home town? Rod goes therefore to the wicked city with a bankroll and the parental blessing—in fact, father has his son's good so much at heart that he arranges for the boy to meet a certain celebrated lady in the city, a lady of the genus known as "fast step-pers." Of course, father has it "framed" with her that she shall cure son of his mad desire to adorn the town with red paint.

But what sonny doesn't know, doesn't hurt him, and for a while he has what is known in some circles as a hot time. Then comes the reckoning, but a much more serious and drastic one than the father had planned for. Son gets mixed up in a murder scrape, and father hastens to the big town to try to get him out of it.

Fortunately he succeeds, and finds to his delight that sonny, during some of his off-moments in his flaming career, has found time to fall in love with a mighty nice little girl who will make him the Right Kind of a Wife.

The Reformer Reforms

But who is this middle aged gent who gazes so longingly at the outsiders of the jazz palaces and wishes he knew what was inside? Who is this prosperous looking man who seems to find a strange pleasure in the company of the erstwhile vamp? Ah, you've guessed it—'tis papa, inoculated with the jazz madness of New York, with his pockets full of real money and rarin' to go! Sonny may return to the cows and chickens with his sweet and simple bride, but father has a date on Broadway. Sonny may later tell his children sorrowfully about the fate of the "old man," but that individual, content to become a horrible example, is headed straight for the night life of New York.

Rod La Rocque, as Bentley, Jr., and Ernest Torrence in the role of the amusement-loving father, have what is undoubtedly the finest roles of their respective careers. Dorothy Gish, as the telephone operator whose "voice with a smile" makes her the daughter-in-law of one of the country's richest men, never was more delightfully pert and beautiful.

George Hackathorne plays Dorothy's brother Jimmy who gets into scrape with police when he becomes implicated in gem theft whereby he hoped to get money to go west for his health.

It does "Night Life of New York," produced for Paramount by Allan Dwan from an original screen story by Edgar Selwyn, author of many unusually successful stage and screen plays.

Cast

Ronald Bentley Rod La Rocque
John Bentley Ernest Torrence
Meg Dorothy Gish
Carrie Reed Helen Lee Worthing
Jimmy George Hackathorne
Jerry Arthur Housman
William Workman Riley Hatch

Hotel Commodore Filmed

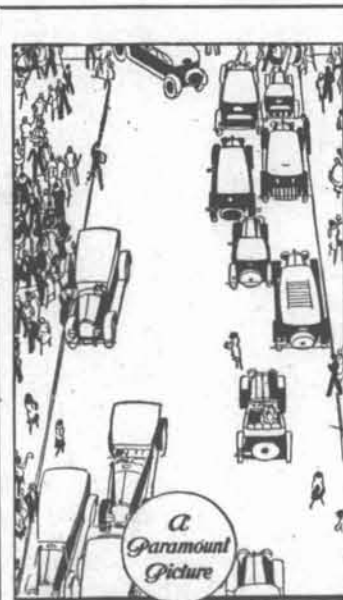
There was no charge for "building Hotel Commodore set" on the cost sheets for "Night Life of New York" because so Allen Dwan who made

the production for Paramount used the lobby and foyers of the hotel with the permission and co-operation of the management.

Instead of having to build an enormous set on the stage of the Paramount studio, Dwan, with his featured players, Dorothy Gish, and Rod La Rocque, went to the hotel at midnight, after all the special lighting equipment had been set up, and worked until dawn completing a number of highly important scenes.

In addition to the seventy extras, a number of guests of the hotel filled in for atmosphere just for the fun of working in a motion picture.

Ernest Torrence and George Hackathorne complete the quartette of players featured in the picture, which opens a days' run on at the Theatre.



"NIGHT LIFE OF NEW YORK"

AN ALLAN DWAN PRODUCTION

WITH
ROD LA ROCQUE
DOROTHY GISH
ERNEST TORRENCE

A FAST-STEPPING comedy-melodrama of the Gay White Way. By Edgar Selwyn, famous theatrical producer and playwright. Screen play by Paul Schofield.

One-column Press Ad 1A

Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne are featured in the principal roles of the production, adapted by Paul Schofield.

Synopsis

JOHN Bentley is a successful and wealthy manufacturer in Clay City, a small middle west town. He calls his son Ronald on the carpet for getting mixed up in a scandal with a fast-stepping actress, Carrie Reed, who is playing in the town. Young Bentley wants his father to let him go to New York, where a little thing like a scandal won't cause so much talk, but with Bentley, Sr., it's thumbs down on the idea.

Bentley's New York manager, William Workman, comes to Clay City, arriving just in time to go to the jail with his boss to bail out his empty-headed son who has

been pinched for speeding. Workman and the father decide that a good dose of New York life may cure Ronald, so they send him on his way, first giving the actress a big check to "frame" the boy when he reaches the city.

In the Big Town

Right off the reel he falls for Meg, a telephone operator at his hotel. Carrie carries him off to a famous midnight cabaret. He sees Meg there with two men. He gets into a scrap with them, is thrown out, but later sees Meg home. His taxi bill for the evening is so big that he buys the cab.

Going back to the Club, his cab is engaged by the young men who were with Meg. They order him to follow the car of a jem-laden woman who has just left the cabaret. At her apartment they rob her and at the point of a gun order Bentley to drive for all he's worth. A motorcycle cop gives chase, and they crash into a milk wagon. The two crooks escape, but Ronald is taken to jail. He calls Meg and tells her of the robbery, but she thinks he is wrong, for one of the men is her brother. Meg goes to him, and he confesses, saying he did it so he could get to Arizona to recover from tuberculosis.

Trouble—Happy Ending

Ronald's father has heard of the scrape, but thinks it's part of the frame-up. Carrie tells Workman that it's on the level, and he brings Bentley, Sr., to New York on the jump. Old Bentley is pretty sore about having to come to the city. He says there is not a loyal woman or a square man in it—this because of some disappointment of his own, of course. He meets Meg at the District Attorney's office, where she promises to clear up the robbery if her brother is shown leniency. As the girl and the others enter the boys' rooming house, they hear a shot and find that in a struggle for the jewels Meg's brother has been killed.

Meg's cloud, however, has a silver lining, for Ronald tells her that he's through with New York, but that he isn't going home unless she goes with him. The father is pleased with the news, but tells them that they will have to go without him. For he has been getting a taste of night life of New York under the guidance of Carrie Reed and is determined to "see the town." The story closes with him phoning the actress to meet him for a big evening and warning her that there's to be no "frame-up in this!"



Ready-Made Press Ads, S

"NIGHT LIFE OF NEW YORK"

An
ALLAN DWAN
Production

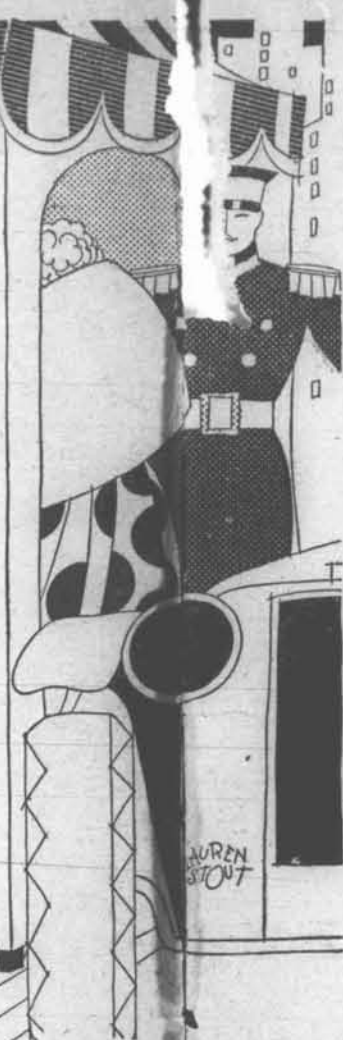
with
ROD LA ROCQUE
DOROTHY GISH
ERNEST TORRENCE
GEORGE HACKATHORNE



A MIDNIGHT
peep behind
the scenes on Broad-
way, when a mil-
lionaire's son tries
to paint the Big
Town red.

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

A Paramount Picture



Four-column Newspaper Advertisement 4A



3' x 10' Colored Banner—Light Background for Imprinting \$2.00

Catchy Catchlines to Catch Crowds

The Jazz Epic of the Gay White Way.

An eye-full, a rib-tickler, a tune for the
heart-strings—an ENTERTAINMENT!

You haven't lived till you've enjoyed
Night Life of New York.

A new-idea love-melodrama of the Bright
Lights at their brightest.

Saxophones whining—drums tom-toming—
painted faces and white shoulders—sleek
sugar daddies—warm, perfumed air—
"Night Life of New York."

The story of a small-town sport who
showed the Big Town how to be wild.

Another luxurious production of New
York life from the man who made "Man-
handled."

A fast-stepping drama of the fastest, most
famous street in the world.

A roaring tale of the Roaring Forties with
a REAL all-star cast.

He came from Main Street to be wild--
and Broadway tamed him!



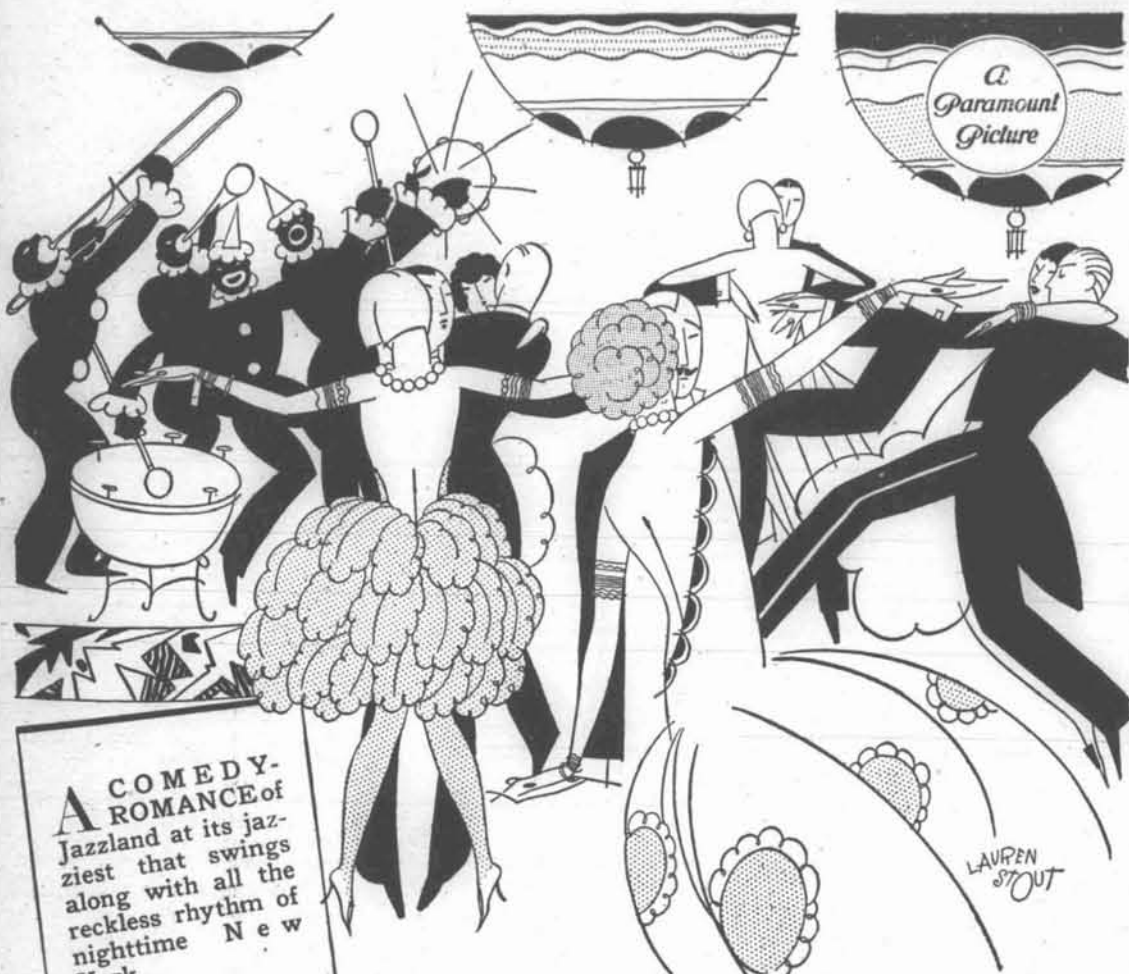
By
Edgar
Selwyn
Screen
play by
Paul
Schofield

ALLAN
Broad
the whole
Street into
drama — t
night clubs
flirting Fol
sels, heart

ess Ads, Scenes, Catchlines



'Mid Bands and Bandits



A COMEDY-
ROMANCE of
Jazzland at its jaz-
ziest that swings
along with all the
reckless rhythm of
nighttime New
York.

AN ALLAN DWAN PRODUCTION

"NIGHT LIFE OF NEW YORK"

WITH
ROD LA ROCQUE
DOROTHY GISH
ERNEST TORRENCE
GEORGE HACKATHORNE

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

Three-column Newspaper Advertisement 3A

Mention numbers when
ordering mats or cuts

'NIGHT LIFE OF NEW YORK'

AN
ALLAN DWAN
PRODUCTION

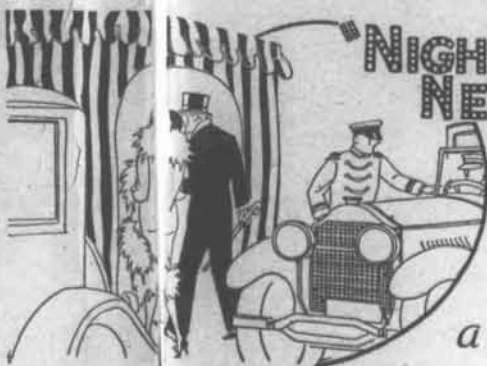


Two-column Supplementary Press Ad 2AS

'NIGHT LIFE OF NEW YORK'

AN
ALLAN DWAN
PRODUCTION
WITH
ROD LA ROCQUE
DOROTHY GISH
ERNEST TORRENCE
PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

A Paramount Picture



By
Edgar
Selwyn
Screen
play by
Paul
Schofield

ALLAN DWAN knows his Broadway and he has poured the whole life and soul of the Big Street into this fast-steeping melo-drama — this comedy-romance of night clubs, gunfights, taxi races, flirting Follies girls, dancing damsels, heart throbs and LOVE.

Painting the Town Red



the scene on Broad-
way, when a mil-
lionaire's son tries
to paint the Big
Town red.

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

A Paramount Picture

Four-column Newspaper Advertisement 4A



3' x 10' Colored Banner—Light Background for Imprinting \$2.00

Catchy Catchlines to Catch Crowds

The Jazz Epic of the Gay White Way.

An eye-full, a rib-tickler, a tune for the heart-strings—an ENTERTAINMENT!

You haven't lived till you've enjoyed Night Life of New York.

A new-idea love-melodrama of the Bright Lights at their brightest.

Saxophones whining—drums tom-toming—painted faces and white shoulders—sleek sugar daddies—warm, perfumed air—"Night Life of New York."

The story of a small-town sport who showed the Big Town how to be wild.

Another luxurious production of New York life from the man who made "Man-handled."

A fast-stepping drama of the fastest, most famous street in the world.

A roaring tale of the Roaring Forties with a REAL all-star cast.

He came from Main Street to be wild--and Broadway tamed him!

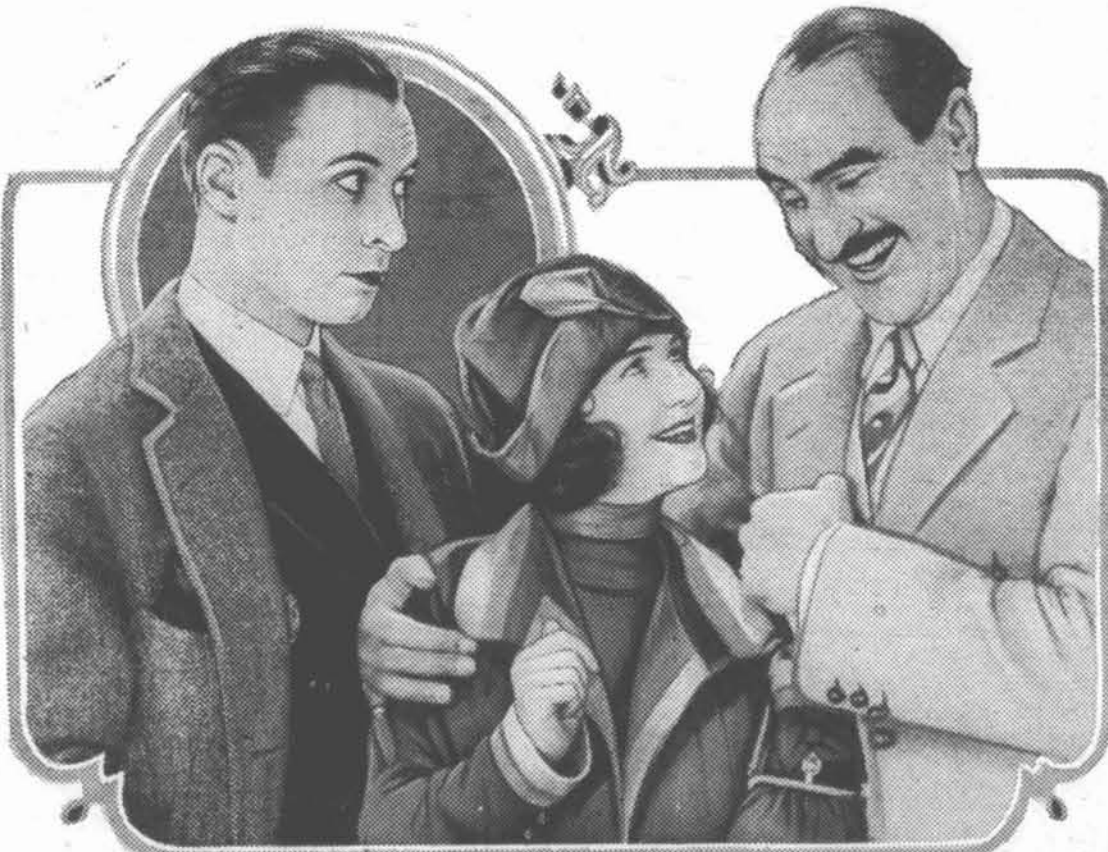


By
Edgar
Selwyn
Screen
play by
Paul
Schofield

ALLAN
Broad-
the whole
Street into
drama—
night club
flirting Fo-
sels, heart

RIALTO T

Two-column Supplement



ROD LA ROCQUE, DOROTHY GISH AND ERNEST TORRENCE
IN THE PARAMOUNT PICTURE "NIGHT LIFE OF NEW YORK" AN ALLAN DWAN PRODUCTION

Three-column Production Mat 3P



ROD LA ROCQUE AND D
PARAMOUNT PICTURE "NI

Two-column Production

A COMEDY-
ROMANCE of
Jazzland at its jaz-
ziest that swings
along with all the
reckless rhythm of
nighttime New
York.

AN ALLAN DWAN PRODUCTION

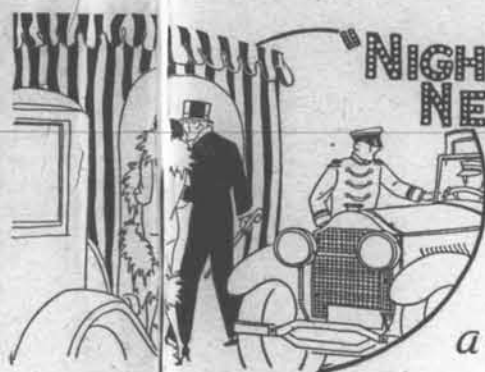
"NIGHT LIFE OF NEW YORK"

WITH
ROD LA ROCQUE
DOROTHY GISH
ERNEST TORRENCE
GEORGE HACKATHORNE

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY.

Three-column Newspaper Advertisement 3A

Mention numbers when
ordering mats or cuts



"NIGHT LIFE OF NEW YORK"

AN
ALLAN DWAN
PRODUCTION
WITH
ROD LA ROCQUE
DOROTHY GISH
ERNEST TORRENCE
PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

A Paramount Picture

By
Edgar
Selwyn
Screen
play by
Paul
Schofield

ALLAN DWAN knows his
Broadway and he has poured
the whole life and soul of the Big
Street into this fast-steeping melo-
drama — this comedy-romance of
night clubs, gunfights, taxi races,
flirting Follies girls, dancing dam-
sels, heart throbs and LOVE.

RIALTO THEATRE

Two-column Supplementary Press Ad 2ASX



ROD LA ROCQUE AND DOROTHY GISH IN THE
PICTURE "NIGHT LIFE OF NEW YORK"

Two-column Production Mat 2P

"NIGHT LIFE OF NEW YORK"

AN
ALLAN DWAN
PRODUCTION
PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

A
Paramount
Picture



Two-column Supplementary Press Ad 2AS

Painting the Town Red



"NIGHT LIFE OF NEW YORK"

AN
ALLAN DWAN
PRODUCTION
PRESENTED BY
ADOLPH ZUKOR AND JESSE L. LASKY.

A
Paramount
Picture

WITH
ROD LA ROCQUE
DOROTHY GISH
ERNEST TORRENCE
GEORGE HACKATHORNE

THROWING the spotlight on the
jazziest spots in New York. Re-
vealing a new and fascinating story of
midnight merrymaking in Broadway's
classiest night clubs.

Two-column Press Advertisement 2A



Advance Publicity Stories,

Fine "Big Town" Story Of Jazz and Romance

"Night Life of New York" Paramount Film at Rialto

(Synopsis Story)

NIGHT Life of New York," the new Allan Dwan-Paramount production, which comes to the Theatre on to remain for days, is based on an original story of metropolitan jazz and romance by Edgar Selwyn, the noted playwright and producer of stage plays. Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne have featured roles in the cast.

When John Bentley failed both in making money in New York and in winning Sally, the girl of his heart, he went west, made a fortune, and married somebody else. He retains a grudge against New York, however, and has always forbidden his son Ronald ever to go there. Ronald, therefore, is crazy to hit Broadway. The young man is useless in business and is continually painting the old home town red. After Ronald has an escapade with a one-night-stand actress named Carrie, old Bentley decides that the only cure for the boy is to give him a fling at Broadway. So he gets Sally's husband, Mr. Workman, to give his son a job and to see that he gets into as much trouble as possible so that he will quickly sicken of New York.

Night Life

Ronald, arriving in New York, is like a kid at his first circus. At the Hotel Biltmore, Ronald falls for a pretty telephone girl, Meg Morley, because she sasses him back so smartly when he gets fresh. He looks up his actress friend, Carrie, and after the show she takes him to the El Fey Club, one of the wildest jazziest of New York's midnight-to-morning resorts. At a neighboring table is Meg Morley with a friend, Jerry and her brother Jim. Ronald's attentions to Meg annoy Jerry and there is a fight. In the excitement Meg leaves.

Leaving the place with Carrie, Ronald gets into an argument with his taxi driver and ends by buying the cab for two hundred dollars. He drives off triumphantly to the next cabaret, where he wrangles with a cop about parking, and Carrie, disgusted, hails another cab and leaves him. Ronald drives his chariot back to the El Fey just as Jerry and Jimmy come out. They persuade him to put on all speed and follow another cab just leaving the Club. When this cab stops in front of an apartment hotel, Ronald's two companions, unknown to him, jump out and rob the rich woman inside of her jewels. They rush back to Ronald's

cab and find him sitting at a top speed. On the Queensboro Bridge, he runs into a truck and the taxi is smashed. Jerry and Jimmy beat it, and Ronald, after giving his name and address and car number, is allowed to go.

Heart—Appeal

Meg Morley suspects her brother and Jerry have been up to mischief. The police trace the robbery and Ronald is arrested. Meg, considerably wrought up and by this time in love with Ronald, wires his father, but John Bentley thinks it is just part of Workman's frame-up and does nothing. He is convinced later by Meg's long-distance call that it is on the level and hurries to New York. There Meg, who has got a confession out of her brother, tells Mr. Bentley the whole story. He promises secrecy if Jimmy will hand over the jewels. Just as Jimmy is doing this, the harder-boiled Jerry comes in. There is a gun fight, and Jimmy is killed. The police arrive, and there's the dickens to pay.

La Rocque plays the role of Ronald Bentley; Torrence is his father, and Miss Gish is the pretty telephone operator. George Hackathorne is her brother who turns crook to recover his health. Others in the cast of the production include Helen Lee Worthing, as the actress; Arthur Housman, who plays the other crook, and Riley Hatch, cast as William Workman.

SPECIALS

Are Movie Studios About To be Done Away With?

THE next big step in motion picture development will be the elimination of the studio.

This is the opinion of one of the most experienced and able directors in the business, Allan Dwan, who has a long list of successful films to his credit.

"The studio has always been a make-shift," says Mr. Dwan. "In the early days of picture making, we took a large proportion of the shots at the actual locations. The outside of a house in those days was really the outside of a house, and often large mansions were rented for a day or so that we could film their interior magnificences.

"But this method proved unsatisfactory, mainly because proper lighting could be secured only at prohibitive expense. This led to the development of studio sets, and today nine tenths of every picture—interiors and exteriors of every kind—are taken under the studio roof.

Doesn't Favor Camouflage

"This is camouflage. The old method had the right idea, even if it wasn't technically perfect. It allowed the use of real background for the action. It gave a certain sincerity to a picture which is often lacking in a studio set, no matter how well planned and built.

"Poor lighting facilities for work on actual locations forced us into the studio. A new kind of lighting equipment, improved and simplified will take us out again. This is the biggest need of motion pictures today. With lights that can be easily transported and quickly set up, we can film real homes, real rooms, real trees and rocks, gardens and pumps, and everything that makes a scene genuine and sincere. The studio will then be used only for filming those sets which must be built because the originals are too far away or which cannot be photographed for some technical reason."

Anyone who has watched a scene being taken in a studio has noted the many long delays which occur while lights are being shifted, set up and adjusted. To transport these lights, many of them huge and all of them unwieldy, to a private dwelling and to set them up in a room there, perhaps for only one short scene, would entail a prohibitive cost, Mr. Dwan points out.

Building of Sets Costly

"Of course, the cost of building large and elaborate sets in the studio is also great," he adds, "but with our present lighting equipment, the results are so much more satisfactory that we have to follow this method. It is, of course, duplication of effort to build in the studio a set showing

a full block of a city street, as was done in 'Night Life of New York,' when that street is all ready and waiting to be photographed, but nothing else can be done until we find a simpler method of lighting up the real street for motion picture purposes."

Another real technical need today, according to Mr. Dwan, is for new camera lenses of wider angles. The lenses now used permit of showing only a small segment of a scene such as a spectator would see if he looked through his cupped hands. A lens which would increase the breadth of the view of the scene would allow for more detail and more naturalness. With improved equipment of this kind for camera and lighting work, Mr. Dwan believes that motion pictures will step into a new and higher phase of development.

Dwan's latest production for the screen is the Paramount picture, "Night Life of New York," coming to the Theatre next The story is an original for the screen by Edgar Selwyn and features Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne. It's a jazzy story of the wonder city of the world after dark, written for the screen by Paul Schofield.

Story Tellers, Attention!

Big Cast in "Night Life of New York"

La Rocque, Dorothy Gish, Torrence, Hackathorne Featured

IT HAS been many many a long week since a cast such as is seen in the new Allan Dwan-Paramount production, "Night Life of New York," has been gathered together for any one picture. Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne are featured in the leading roles.

—and that's not all either. Helen Lee Worthing, former "Follies" beauty; Arthur Housman and Riley Hatch are prominent in support.

"Night Life of New York" is an original screen story by Edgar Selwyn, noted playwright and producer.

Rod La Rocque scored a tremendous hit in "The Ten Commandments," and has since appeared in several Cecil B. DeMille productions. Ernest Torrence, of "Covered Wagon" fame, has been winning new laurels in such epics of the West as "North of 36," and in the totally different role of the Scotch shopkeeper in "The Dressmaker from Paris." Dorothy Gish is famed for her work in D. W. Griffith's pictures, and is one of the most popular feminine players in filmdom. George Hackathorne is a well known player of juvenile characters who was seen recently in the leading role of "Capital Punishment" and also in support of Norma Talmadge in "The Lady." Arthur Housman is also favorably known for his playing of juvenile "heavies," and Miss Worthing, who was outstanding in "The Swan," is worth going miles to see as a typical Broadway gold digger.

The adaptation of Edgar Selwyn's story was made by Paul Schofield, who adapted Thomas Meighan's "Coming Through" and Bebe Daniels' picture, "The Crowded Hour." Allan Dwan has given "Night Life of New York" a production which brings the real life of the white light taxi-dodgers before the eyes of picture patrons.

"Night Life of New York," was taken entirely in New York!

Here's a Scene You Won't See in the Finished Film

Allan Dwan, while filming his new Paramount production, "Night Life of New York," took Rod La Rocque and Helen Lee Worthing out to a motor speedway on Long Island to film some scenes showing a motorcycle cop chasing them as they speed along at fifty miles an hour. The story calls for the cop to finally overhaul the racing car and hail the fast stepping Helen and her escort to the local housegown.

All went well as the car flew down the road, the cop coming closer and

closer to the victims while the cameras ground away. The officer raised his hand as he drew abreast of the car, and called to Rod to pull over to the side of the road. And Rod, wearing the expression that every motorist uses when he hears those fateful words, put on the brakes and slowed up.

And then, something went wrong. Evidently the throttle of the motorcycle stuck and refused to shut off the power. The cop struggled with it, but away he went down the road at full speed and disappeared over a rise a quarter of a mile away. Rod brought the car to a stop while the onlookers laughed, and turned to the astonished young lady beside him.

"Well," he said, evidently thinking of other less auspicious occasions, "it happens in the movies!"

Featured with La Rocque in the cast of the picture are Dorothy Gish, Ernest Torrence and George Hackathorne. Miss Worthing heads the strong cast playing in support of the principals. Others are Arthur Housman and Riley Hatch.

"Night Life of New York" was adapted for the screen by Paul Schofield from the original story by Edgar Selwyn. It's a Paramount picture—therefore the best show in town. Convince yourself!

short time ago, it was the idea of authors that 'anything would go' in motion pictures, and that writing something for the movies was just a

'DOT' RIALTO



DOROTHY GISH
IN THE PARAMOUNT PICTURE
'NIGHT LIFE OF NEW YORK'

Production Mat 1PB

"Night Life of New York" — "on the Spot"

THE Paramount picture, "Night Life of New York" which is scheduled for show at the Theatre on centers around Ronald Bentley (Rod La Rocque), a wild young fellow from a town in the middle west. Ronald's father was killed by a girl named Sally in New York many years previous and also for many years pre-Disgusted with business way.

Went west and New York, he made a fortune, and has always forbidden his son to go there, is crazy for a taste of the "big town," but for the present at City.

"If I can't go to New York, at least I can try to make a little bit like it, father. 'Anyways,' Ronald tells his father, 'It's not New York you're sore you down and name that turned married some other

Bentley dismisses his son with disgust and goes over to his desk and gets a beautiful girl graphed "Yours and mine which is auto-also gets a time ways—Sally." He tells him Sally Vain letter which Higgins is breaking off their engage-ment to marry Wil-

As he puts Bentley races treasures away

Workman announces he will be in Clay City that afternoon. Bentley's New York man in business. Bentley failed

In the hours before Workman's arrival Ronald turns up his speedster and accompanied by Carrie Reed, the stage beauty, develops a speed contest between a motorcycle policeman and himself. The race but would have won a passing freight train which caused a sudden halt. Him to come to are taken to jail and the actress tied. Bentley is no-

While on the station Bentley away to the police accompanies his father Workman, who Ronald should decide that once in New York given an experience and bring him that would cure der, but wiser. back home sad-

Bentley gets his son out of jail by paying a large fine. While writing Carrie Reed who opens another for man's proposition as accepted Work-as a possible cure to frame Ronald

We next see Ronald for his wildness. way"—and that's "doing Broad-gins. where the fun be-

"Night Life of New York" was filmed "on the spot" and, as a result, life as New Yorkers of New York Rod La Rocque really live it. Ernest Torrence and Dorothy Gish, thorne are featured George Hack-

Stories, Specials, Reviews



'DOT'

RIALTO



DOROTHY GISH
IN THE PARAMOUNT PICTURE
"NIGHT LIFE OF NEW YORK"

Production

Mat IPB

"Night Life of New York" Filmed "on the Spot"

THE Paramount picture, "Night Life of New York," which is scheduled for show at the Theatre on Broadway, centers around Ronald (Rod La Rocque), a wild young fellow from a town in the middle west. Ronald's father was jilted in New York by a girl named Sally, and also for many years tried to make good in business. Disgusted with the New York, he went west and made a fortune. He is off New York and has always intended to go there, therefore, is crazy "big town," but, at least, he has to be City.

"If I can't go to New York, at least I can try to make a little bit like it, father. 'Anyways, it's not New York you're sore you down and out guy.'"

Bentley dismisses the idea and goes over to get a picture of the early nine graphed "Yours also gets a time tells him Sally W. off their engage Ham Workman. As he puts Bentley, rec- Workman and Bentley, rec- Clay City that he will be in made Workman, ager when after Bentley is New York man- Workman, failed

In the hours before Workman's arrival Ronald turns up his speedster, stage beauty, devil test between a man and himself. He the race but for would have won a passing freight him to come to and the actress Bentley is no-

While on the station Bentley accompanies his Ronald should be ence in New York him and bring his der, but wiser. Bentley gets his paying a large fil son out of jail by e. While writing Carrie Reed who man's proposition pens another for as a possible cure to frame Ronald for his wildness. We next see Ronald "doing Broad- where the fun be-

"Night Life of New York" was the first picturizing life as New York. Rod La Rocque, Ernest Torrence and George Hackathorne are featur-

Worthing heads the

Dorothy Gish Featured In New York Picture

"Night Life of New York" Latest
Dwan-Paramount Film

DOROTHY Gish, featured in Allan Dwan's Paramount picture, "Night Life of New York," has played many more "straight" roles—the serious, dramatic kind—than comedy ones during her career on the screen, yet film fans usually think of her as a comedienne.

"Isn't it funny!" she exclaimed, when reminded of the fact. "Ever since I started to earn my own living, which was when I was a very small girl, people have thought of me as a 'funny' person. It is said that one's real nature can't be hidden, and I suppose that's the answer—I just can't keep my sense of humor from bubbling over once in awhile even when I'm playing a serious part."

"However, no matter how much I like comedy, I wouldn't want to be cast in a role which had nothing to it but comedy. Women shouldn't be entirely funny, if they want to win the approval of their audiences. The woman who mixes comedy with seriousness, even pathos, will ring the bell of public favor sooner and oftener than one who tries to be funny all the time. This is true also in the case of men—Chaplin, Lloyd, McLean, Keaton and Ray Griffiths always win your sympathy as well as your laughter—but it is doubly important with women."

Says Women Like Pathos

"I suppose the reason for it is that audiences are composed mostly of feminine patrons. And most feminine patrons, if they're honest with themselves, will admit that they haven't an unusually well developed sense of humor. Women like to laugh, of course; but they like to feel sad, too. At times, they have even been known to cry. They think men are funny, anyhow; so a comedian can devote nine tenths of his picture to producing laughs without losing the interest of the feminine portion of his audience."

"But with an actress, it's different, somehow. Maybe it's because women sympathize with her just because she's a woman, and feel that she isn't being natural when she paints life as being all roses and sunshine. But whatever the reason, I've found that women usually resent a woman's being funny unless she can also win their sympathy—and that means giving them a certain amount of drama or pathos. Men, on the other hand, rather enjoy straight comedy; but as I've said, men are in a minority in the average motion picture audience."

Puts Over Comedy

"In all my roles I have tried to combine fun and seriousness in proper proportion. My part in Allan

Dwan's production of "Night Life of New York," called for a character often intensely dramatic characterization. I am glad that it did, for it gave me an opportunity to build up a sympathetic interest in the girl I portrayed. But I have also found a number of opportunities for comedy—and you may be sure I didn't slight them, for by alternating drama and laughter I was able to lift up and lighten the characterization and to make the girl a human sort of person, a combination of wistfulness and gaiety."

"There must be comedy if there is to be strong drama. Sharp contrast brings out high lights and shading which would be absent if the character were played 'straight,' either as pure drama or comedy. I like to do comedy, and I don't think my constitution would allow me to leave it out of any character I played, but I realize that a woman must use it as she uses paprika in a salad dressing, to add the 'pep' that makes it interesting."

Rod La Rocque, Ernest Torrence and George Hackathorne are featured with Miss Gish in the cast of "Night Life of New York," coming next to the Theatre to remain for several days. The story is a screen original by Edgar Selwyn, written for the screen by Paul Schofield. Helen Lee Worthing, Arthur Housman and Riley Hatch are also included in the cast.

REVIEWS

"Night Life of New York"

PRODUCED on an elaborate scale with a cast of recognized stars, the Allan Dwan-Paramount production, "Night Life of New York," which opened at the Theatre yesterday, is just about the most colorful and entertaining metropolitan story that has yet reached the screen.

Featured in the leading roles of the production, which was adapted by Paul Schofield from an original story by Edgar Selwyn, are Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne.

The picture brings Torrence to the screen in the role of an unusually successful westerner who is dead set against New York City because of a series of set-backs he suffered there—in affairs of both business and the heart. Rod La Rocque, playing his son Ronald Bentley, just because he has been forbidden ever to go there, is crazy to hit the "big town." He's absolutely useless in business, and after an affair with an actress in town the father begins to think that it might be a good idea after all to let him have a taste of the white lights district and make him so sick of the place that he'll never want to go there again.

So it is that we next find Ronald more or less firmly established in one of Gotham's leading hotels. His first adventure is a flirtation with the pretty telephone operator in his hotel. He takes to her immediately because of the way she sasses him back when he gets fresh over the phone.

But Bentley, Sr., had foreseen all possibilities of his son's falling for some chorus girl and has it all fixed with Carrie Reed, the actress Ronald had met back home, to "frame" the boy. There's a nice little check in it for her.

Subsequent events bring it about that young Bentley is involved in a jewel theft. The father thinks it's all part of his little plot against the boy but hot-foots it to town when he's informed differently. Meg (Dorothy Gish), the telephone operator, tells him the whole story after she has gotten a confession out of her younger brother. "He did it in order to get money enough to go west to recover his health," she says. The boy is promised clemency if he will hand over his jewels, but his accomplice comes in and, thinking the other man is trying to double-cross him, he kills him. Ronald is released and the thief arrested.

Young Bentley has had enough of New York and goes back to Clay City—Meg with him, while the father, who is now all taken up with Ronald's actress, Carrie, remains behind to "do the town." As he says himself, "For thirty years I've done New York an injustice. Now I'm going to make up for it."

George Hackathorne has the role of Meg's brother. Arthur Housman is the other crook, and Helen Lee Worthing plays Carrie. Riley Hatch also has a prominent role in the supporting cast.

"Night Life of New York" is a story of New York taken entirely "on the spot" and includes actual scenes at the famous El Fey Club, the Hotel Commodore, etc.

Film of New York Life Is Feature at the Rialto

"Night Life of New York," produced for Paramount by Allan Dwan, who made "Robin Hood," "Manhandled," etc., is the feature all this week at the Rialto. Rod La Rocque, Dorothy Gish, Ernest Torrence, and George Hackathorne are featured in the leading roles of the picture, which is an original screen story by Edgar Selwyn, the playwright-producer.

The story is one of John Bentley who failed both in making money in New York and winning the girl of his heart. He went west, made a fortune and married someone else, never looking back on his grudge against the

"Night Life of New York" the Real Thing

Allan Dwan-Paramount Picture
Absolutely Authentic Film

(Synopsis Story)

EVEN the most captious critics will acknowledge the authenticity of each and every scene in the new Paramount picture, "Night Life of New York," which opens on next at the The story is an original for the screen by Edgar Selwyn, noted playwright. Allan Dwan, who made "Robin Hood," "Manhandled," etc., directed the picture, which was adapted for the screen by Paul Schofield. Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne are featured in the cast.

John Bentley (Torrence), living in New York, is jilted by his fiancée Sallie, when he loses his money. Disillusioned and bitter he goes West, marries, builds up a mammoth business and rears his son, Ronald, with the idea that New York is the one place to be avoided. Naturally as he grows older all of Ronald's desires are centered on New York and his inability to persuade his father to allow him to visit there merely strengthens his desire. He refuses to enter the plant and take his father's place and he succeeds in acquiring a reputation as a wild young man about town. After a motor accident in which Carrie, a one night stand actress figures prominently, Bentley takes the advice of his doctor and agrees to send Ronald to New York. Bentley writes Mr. Workman, Sallie's husband, asking him to give Ronald a job and to "frame" him if possible so that he will tire speedily of New York.

Ronald is like a kid out of school. With limitless money and his small town ideas he expects to make an impression on New York like a Fifth Ave. parade. His first scrap is with the telephone operator at the Biltmore, Meg Morley, who talks back when he demands Mr. Workman's place, without the formality of a number. He likes her "sass" so well that he hurries down to make her acquaintance.

"Does the Town"

Carrie, glad to have a spender for the evening, takes Ronald to the El Fey club as an eye opener. Here he sees Meg at a nearby table with her brother Jimmy and his best friend, Jerry. When Carrie is dancing Ronald approaches Meg and asks for a dance. Jerry resents this; the two men come to blows and Ronald is well mugged up. Disgustedly Carrie leads him from the place and Meg goes home leaving Jerry and Jimmy alone. They find the taxi driver disinclined to move until he has been paid his fare of ninety-seven dollars. Ronald offers to buy the taxi and the man takes him up and sells it to him for two hundred dollars outright. Ronald puts Carrie in the back and drives off up Broadway. Seeing another cabaret he decides to stop. During an argument about parking, Carrie hails another taxi and slips off. Ronald decides to go back to the El Fey. Just as he draws up Jerry and Jimmy come out and order Ronald to follow a cab in which a much bejeweled lady has just driven off. The men step out in front of a Park Ave. apartment, rob the lady and her escort and come back (Ronald being ignorant of their crime) and demand that he "step on it." He darts through the traffic, unaware of rules or signals, and across the Queensboro bridge where he runs into a truck. The two men escape and Ronald after giving his number and residence goes home in another cab, his own being a wreck.

Ronald tries to get in touch with Meg but she no longer shows up at the hotel. One day he runs into her in the park and asks her to dinner. He tells her about the two men and of their resemblance to her brother and friend. This sets Meg to thinking, she has been suspicious that her brother and Jerry have been up to some mischief—they are too fearful of the police. Ronald goes back to the El Fey hoping the door man can help him. The taxi driver, owner of

Mr. Workman, to give his son a job and to see that he gets into as much trouble as possible so that he will quickly sicken of New York.

Night Life

Ronald, arriving in New York, is like a kid at his first circus. At the Hotel Biltmore, Ronald falls for a pretty telephone girl, Meg Morley, because she sasses him back so smartly when he gets fresh. He looks up his actress friend, Carrie, and after the show she takes him to the El Fey Club, one of the wildest jazziest of New York's midnight-to-morning resorts. At a neighboring table is Meg Morley with a friend, Jerry and her brother Jim. Ronald's attentions to Meg annoy Jerry and there is a fight. In the excitement Meg leaves.

Leaving the place with Carrie, Ronald gets into an argument with his taxi driver and ends by buying the cab for two hundred dollars. He drives off triumphantly to the next cabaret, where he wrangles with a cop about parking, and Carrie, disgusted, hails another cab and leaves him. Ronald drives his chariot back to the El Fey just as Jerry and Jimmy come out. They persuade him to put on all speed and follow another cab just leaving the Club. When this cab stops in front of an apartment hotel, Ronald's two companions, unknown to him, jump out and rob the rich woman inside of her jewels. They rush back to Ronald's speed. On the Queensboro Bridge, he runs into a truck and the taxi is smashed. Jerry and Jimmy beat it, and Ronald, after giving his name and address and car number, is allowed to go.

Heart—Appeal

Meg Morley suspects her brother and Jerry have been up to mischief. The police trace the robbery and Ronald is arrested. Meg, considerably wrought up and by this time in love with Ronald, wires his father, but John Bentley thinks it is just part of Workman's frame-up and does nothing. He is convinced later by Meg's long-distance call that it is on the level and hurries to New York. There Meg, who has got a confession out of her brother, tells Mr. Bentley the whole story. He promises secrecy if Jimmy will hand over the jewels. Just as Jimmy is doing this, the harder-boiled Jerry comes in. There is a gun fight, and Jimmy is killed. The police arrive, and there's the dickens to pay.

La Rocque plays the role of Ronald Bentley; Torrence is his father, and Miss Gish is the pretty telephone operator. George Hackathorne is her brother who turns crook to recover his health. Others in the cast of the production include Helen Lee Worthing, as the actress; Arthur Housman, who plays the other crook, and Riley Hatch, cast as William Workman.

Paul Schofield wrote the screen play.

Hackathorne Has Fine Part in Dwan Picture

If it's true that a man's as old as he feels, George Hackathorne is aging rapidly. As he picked himself up after "expiring" in a scene in "Night Life of New York" in which a bullet from a crook's gun makes him bite the dust, he unburdened himself to a sympathetic friend on the sidelines.

"This craze for realism in the movies," he complained, "is mighty tough on actors who are fitted by nature to play the kind of parts that are usually handed to me. In practically every picture I'm cast as a young man who either is suffering from some devastating ailment or who gets bumped off more suddenly by a gun, an electric chair or some other pleasant lethal agent. I've had every disease except housemaid's knee, and I've been sent to the Great Beyond so often that I'm getting to be an expert in the technique of dying convincingly."

In "Night Life of New York," produced for Paramount by Allan Dwan from an original story by Edgar Selwyn, Hackathorne is seen as a young hanger-on about the bright lights district who is killed by his erstwhile pal when he refuses to go on with a big jewel robbery. Hackathorne is featured with Rod La Rocque, Dorothy Gish and Ernest Torrence in the leading roles of the production, which will be the feature at the Theatre on next.

Helen Lee Worthing, seen recently as a lady-in-waiting in the screen version of Molnar's "The Swan," Arthur Housman and Riley Hatch complete the cast.

the action. It gave a certain sincerity to a picture which is often lacking in a studio set, no matter how well planned and built.

"Poor lighting facilities for work on actual locations forced us into the studio. A new kind of lighting equipment, improved and simplified will take us out again. This is the biggest need of motion pictures today. With lights that can be easily transported and quickly set up, we can film real homes, real rooms, real trees and rocks, gardens and pumps, and everything that makes a scene genuine and sincere. The studio will then be used only for filming those sets which must be built because the originals are too far away or which cannot be photographed for some technical reason."

Anyone who has watched a scene being taken in a studio has noted the many long delays which occur while lights are being shifted, set up and adjusted. To transport these lights, many of them huge and all of them unwieldy, to a private dwelling and to set them up in a room there, perhaps for only one short scene, would entail a prohibitive cost, Mr. Dwan points out.

Building of Sets Costly

"Of course, the cost of building large and elaborate sets in the studio is also great," he adds, "but with our present lighting equipment, the results are so much more satisfactory that we have to follow this method. It is, of course, duplication of effort to build in the studio a set showing

a full block of a city street, as was done in "Night Life of New York," when that street is all ready and waiting to be photographed, but nothing else can be done until we find a simpler method of lighting up the real street for motion picture purposes."

Another real technical need today, according to Mr. Dwan, is for new camera lenses of wider angles. The lenses now used permit of showing only a small segment of a scene such as a spectator would see if he looked through his cupped hands. A lens which would increase the breadth of the view of the scene would allow for more detail and more naturalness. With improved equipment of this kind for camera and lighting work, Mr. Dwan believes that motion pictures will step into a new and higher phase of development.

Dwan's latest production for the screen is the Paramount picture, "Night Life of New York," coming to the Theatre next The story is an original for the screen by Edgar Selwyn and features Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne. It's a jazzy story of the wonder city of the world after dark, written for the screen by Paul Schofield.

Story Tellers, Attention!

All ye scenario writers, take hope! Allan Dwan has announced that he champions your cause.

This famous Paramount producer-director, whose latest production, "Night Life of New York," comes to the on doesn't think much of adaptations, whether of novels or plays. In fact, he calls them "parasites," and prophesies their ignominious banishment just as soon as authors devote themselves seriously to writing direct for the screen.

"The effort required to transfer the average play or novel into screen language," says Mr. Dwan, "is sufficient to construct two originals of more real merit than the one being adapted. In addition, anything as delicate as a really good story always suffers when it passes through too many hands. The adapters may be extremely clever people, but they naturally view a story from a different angle than it appeared in the author's mind when he wrote it."

"The main point, however, is that plays and novels are built to meet the requirements of modes of expression which are far different from that of the screen. There is a very different technical structure to be followed in playwrighting from that followed in writing a novel, and the screen doesn't conform to either of them. When you take authors in terms of basic story tellers, you'll find that all they have to relate are the experiences and observations of every day life within the scope of the average man. Their main stock in trade is style; and no matter how interesting and absorbing it may make their novels, style can't be photographed."

Favors Original Stories

"Original stories, written directly for the screen, will remedy all this. There is a growing demand for material of this kind, and no deserving story is ever overlooked. Up to a

recently in the leading role of "Capital Punishment" and also in support of Norma Talmadge in "The Lady." Arthur Housman is also favorably known for his playing of juvenile "heavies," and Miss Worthing, who was outstanding in "The Swan," is worth going miles to see as a typical Broadway gold digger.

The adaptation of Edgar Selwyn's story was made by Paul Schofield, who adapted Thomas Meighan's "Coming Through" and Bebe Daniels' picture, "The Crowded Hour." Allan Dwan has given "Night Life of New York" a production which brings the real life of the white light taxi-dodgers before the eyes of picture patrons.

"Night Life of New York," was taken entirely in New York!

Here's a Scene You Won't See in the Finished Film

Allan Dwan, while filming his new Paramount production, "Night Life of New York," took Rod La Rocque and Helen Lee Worthing out to a motor speedway on Long Island to film some scenes showing a motorcycle cop chasing them as they speed along at fifty miles an hour. The story calls for the cop to finally overhaul the racing car and hail the fast stepping Helen and her escort to the local hoosegow.

All went well as the car flew down the road, the cop coming closer and

closer to the victims while the cameras ground away. The officer raised his hand as he drew abreast of the car, and called to Rod to pull over to the side of the road. And Rod, wearing the expression that every motorist uses when he hears those fateful words, put on the brakes and slowed up.

And then, something went wrong. Evidently the throttle of the motorcycle stuck and refused to shut off the power. The cop struggled with it, but away he went down the road at full speed and disappeared over a rise a quarter of a mile away. Rod brought the car to a stop while the onlookers laughed, and turned to the astonished young lady beside him.

"Well," he said, evidently thinking of other less auspicious occasions, "it happens in the movies!"

Featured with La Rocque in the cast of the picture are Dorothy Gish, Ernest Torrence and George Hackathorne. Miss Worthing heads the strong cast playing in support of the principals. Others are Arthur Housman and Riley Hatch.

"Night Life of New York" was adapted for the screen by Paul Schofield from the original story by Edgar Selwyn. It's a Paramount picture—therefore the best show in town.

Convince yourself!

short time ago, it was the idea of authors that 'anything would go' in motion pictures, and that writing something for the movies was just a matter of dashing off a plot in any old form. They are now beginning to realize their mistake and to study the technique of scenario writing just as they studied the technical forms of play and novel writing before they entered those fields. We are getting more and more original stories which are excellent photoplay material, and it won't be long before only the exceptional novel or play will be able to compete. And while many successful writers in the latter fields will undoubtedly be able to adapt themselves to this new form of story telling, the possibilities for success are daily growing more abundant for others who can learn to put an original thought into photoplay form."

"Night Life" by Edgar Selwyn

Mr. Dwan's statements are borne out by the increasing number of original screen stories which are being filmed by Paramount. His latest production, "Night Life of New York," is based on a story written especially for the screen by Edgar Selwyn, the well known playwright, who is one of the successful writers who are beginning to specialize on this form of expression. Michael Arlen, author of "The Green Hat," is the latest to add his name to the already long list of talented writers who have studied photoplay technique at the Paramount studios on the invitation of the Famous Players-Lasky Corporation.

Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne are featured in the leading roles of "Night Life of New York" which deals with that fascinating part of the average New Yorker's life which begins at 6 P. M. and continues on through until dawn.

The cast also includes such well known players as Helen Lee Worthing, Arthur Housman and Riley Hatch.

THE Paramount picture, "Night Life of New York," which is scheduled for showing at the centres Theatre on Bentley (Rod La Rocque), a wild young fellow from around Ronald's west. Ronald's father was jilted by a girl named Sally in New York many years previous and also for business way. Disgusted with New York, he went west and made a fortune. He is off New York for life, however, and has always forbidden his son ever to go there for a taste of the therefore, is crazy for the present at "big town," but content with Clay City.

"If I can't go to this burg feel a little bit like it," Ronald tells his father. "Anyways, it's not New York you're sore at—it's that dum guy." Bentley dismisses the idea and goes on to get a picture of the early nine graphed "Yours and also gets a time tells him Sally went off their engaged."

As he puts Bentley raced away, and he will be in afternoon. Bentley is New York man-made Workman's, Workman, failed in business. before Workman's up his speedster.

In the hours arrival Ronald turns and accompanied by a speed constable beauty, dev test between a mo and himself. He the race but for train which cause a sudden halt. and Bentley is no are taken to jail tified.

While on the station Bentley an accompanies his Ronald should be ence in New York him and bring his der, but wiser. son out of jail by Bentley gets his pens another for the check Bentley is accepted Work- Carrie Reed who to frame Ronald man's proposition said "doing Broad- where the fun be- way"—and that's New York" was

"Night Life of filmed "on the spot is the first picturizing a really live it. life as New Yorker Dorothy Gish, Rod La Rocque and George Hackathorne. Helen Lee Worthing heads the supporting cast.

Worthing heads the casting Office Paramount's Cash in a Pinch Comes Through

The casting department of the Paramount Long Island City office is producing on being able to type" player defed vagabonds to short notice any m flighty chorus sired. From under over-fed bankers, fr matrons, the has 'em at his

Casting Director finger ends. But his lists and of extras were of when Allan Dwan for a dozen taxi cha in a scene showing the famous El Fey of the midnight tr ed up a number o toughest looking semble effect wasn for—the applicants like delegates to a cl Again he thumb photographs, hop with each letter in A to Z.

Finally he deci in New York, boiled as a taxi d he hired a dozen of cle, taxis and all. realism complete, he of real New York kind, he was convi handle the taxi dri

Featured in the Life of New York," at the T La Rocque, Dorothy Torrence and Geor Helen Lee Worthing, lady-in-waiting in "thur Housman and prominent in support an original for the Selwyn, noted play- ducer.

Life of New York," Bentley, are Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne, who played the "The Swan," Ar- Riley Hatch are

The story is green by Edgar right and pro-

cast of "Night due on Bentley, are Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne, who played the "The Swan," Ar- Riley Hatch are

The story is green by Edgar right and pro-

cast of "Night due on Bentley, are Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne, who played the "The Swan," Ar- Riley Hatch are

The story is green by Edgar right and pro-

THE Paramount picture, "Night Life of New York" which is scheduled for showing at the ... Theatre on ... centers around Ronald Bentley (Rod La Rocque), a wild young fellow from a town in the middle west. Ronald's father was killed by a girl named Sally in New York many years previous and also failed to make good in New York in a business way. Disgusted with New York, he went west and made a fortune. He is off New York for life, however, and has always forbidden his son ever to go there, therefore, is crazy "big town," but, at least, he has to be in City.

"If I can't go to New York, at least I can try to make a little bit like it, father. 'Anyways, it's not New York you're sore at—it's that dumb you down and me guy.'"

Bentley dismisses his son with disgust and goes over to get a picture of the early nine graphed "Yours" also gets a time tells him Sally is off their engaged William Workman.

As he puts Bentley's picture in the Workman and Clay City that made Workman's manager when after in business.

In the hours arrival Ronald turns up his speedster, and accompanied by stage beauty, develops a speed contest between a motorcycle policeman and himself. He would have won a passing freight train which causes a sudden halt. He and Bentley is notified.

While on the station Bentley and Workman, who accompanies him, decide that Ronald should be in New York to cure him and bring him back home sadder, but wiser.

Bentley gets his son out of jail by paying a large fine. While writing the check Bentley pens another for Carrie Reed, the motorcycle policeman who accepted Workman's proposition as a possible cure for his wildness. We next see Ronald "doing Broadway"—and that's the fun begins.

"Night Life of New York" was filmed "on the spot" and, as a result, is the first picturized life as New York. Rod La Rocque, Ernest Torrence and George Hackathorne are featured. Helen Lee Worthing heads the supporting cast.

Paramount's Casting Office Comes Through in a Pinch

The casting department of the Paramount Long Island Studio prides itself on being able to produce on short notice any type of player desired. From underfed bankers, from flighty chorus girls to frigid social matrons, the Casting Director has 'em at his finger ends.

But his lists and cross-index files of extras were of no avail recently when Allan Dwan, in a request for a dozen taxi cabs, to appear in a scene showing the exterior of the famous El Fey Club at the height of the midnight traffic. He rounded up a number of his roughest and toughest looking fellows. But the ensemble effect wasn't what he had hoped for—the applicants looked too much like delegates to a church convention. Again he thumbs his lists and photographs, hoping with each letter in A to Z.

Finally he decided that no extra man in New York would look as hard-boiled as a taxi driver really is, so he hired a dozen of them. Then, to make realism complete, he added a couple of real New York cops—the only kind, he was convinced, who could handle the taxi drivers.

Featured in the "Night Life of New York" are Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne, who played the lady-in-waiting in "The Swan;" Arthur Housman and Helen Lee Worthing, who played the beauty, heads the supporting cast. The story is an original for the screen by Edgar Selwyn, noted playwright and producer.

mean, reason and Ray. It's ways find your sympathy as well as your laughter—but it is doubly important with women.

Says Women Like Pathos

"I suppose the reason for it is that audiences are composed mostly of feminine patrons. And most feminine patrons, if they're honest with themselves, will admit that they haven't an unusually well developed sense of humor. Women like to laugh, of course; but they like to feel sad, too. At times, they have even been known to cry. They think men are funny, anyhow; so a comedian can devote nine tenths of his picture to producing laughs without losing the interest of the feminine portion of his audience.

"But with an actress, it's different, somehow. Maybe it's because women sympathize with her just because she's a woman, and feel that she isn't being natural when she paints life as being all roses and sunshine. But whatever the reason, I've found that women usually resent a woman's being funny unless she can also win their sympathy—and that means giving them a certain amount of drama or pathos. Men, on the other hand, rather enjoy straight comedy; but as I've said, men are in a minority in the average motion picture audience.

Puts Over Comedy

"In all my roles I have tried to combine fun and seriousness in proper proportion. My part in Allan

Dwan's production of "Night Life of New York," called for a character often intensely dramatic characterization. I am glad that it did, for it gave me an opportunity to build up a sympathetic interest in the girl I portrayed. But I have also found a number of opportunities for comedy—and you may be sure I didn't slight them, for by alternating drama and laughter I was able to lift up and lighten the characterization and to make the girl a human sort of person, a combination of wistfulness and gaiety.

"There must be comedy if there is to be strong drama. Sharp contrast brings out high lights and shading which would be absent if the character were played 'straight,' either as pure drama or comedy. I like to do comedy, and I don't think my constitution would allow me to leave it out of any character I played, but I realize that a woman must use it as she uses paprika in a salad dressing, to add the 'pep' that makes it interesting."

Rod La Rocque, Ernest Torrence and George Hackathorne are featured with Miss Gish in the cast of "Night Life of New York," coming next to the ... Theatre to remain for ... days. The story is a screen original by Edgar Selwyn, written for the screen by Paul Schofield. Helen Lee Worthing, Arthur Housman and Riley Hatch are also included in the cast.

Torrence All Dressed Up In Latest Paramount Film

Ernest Torrence has suddenly become the polished gentleman, and he feels—well, something like the man who has deserted his plow and has donned his boiled shirt for a day in the city.

"After all the rough neck roles I've had," he says, "I am almost afraid I will trip over my stick."

Tailored suits, smooth shaves and neat haircuts and Torrence have been strangers during most of his movie career. Since he began in "Tol'able David" most of his roles have been of the frontier variety as in "The Covered Wagon," "The Trail of the Lonesome Pine" and "North of 36." In "The Sideshow of Life," "West of the Water Tower" and "The Fighting Coward" he was far from being a fashion model, but now everything seems to be different.

Mrs. Torrence is willing to go out with him in public again. Recently he acquired a wardrobe of the latest mode for his role in "The Dressmaker of Paris" and when he appeared at the Paramount Long Island Studio to begin work as John Bentley in Allan Dwan's production, "Night Life of New York," he could have given the Prince of Wales a few fashion pointers. As a successful business man in this picture he wears everything from a gray felt hat and raglan shouldered coat to spats.

Torrence is featured with Rod La Rocque, Dorothy Gish and George Hackathorne in the leading roles of the production, which will be shown on ... at the ... Helen Lee Worthing, former "Follies" beauty, heads the supporting cast. Edgar Selwyn wrote this story of New York's night life especially for the screen.

So it is that we next find Ronald morose or less firmly established in one of Gotham's leading hotels. His first adventure is a flirtation with the pretty telephone operator in his hotel. He takes to her immediately because of the way she sasses him back when he gets fresh over the phone.

But Bentley, Sr., had foreseen all possibilities of his son's falling for some chorus girl and has it all fixed with Carrie Reed, the actress Ronald had met back home, to "frame" the boy. There's a nice little check in it for her.

Subsequent events bring it about that young Bentley is involved in a jewel theft. The father thinks it's all part of his little plot against the boy but hot-foots it to town when he's informed differently. Meg (Dorothy Gish), the telephone operator, tells him the whole story after she has gotten a confession out of her younger brother. "He did it in order to get money enough to go west to recover his health," she says. The boy is promised clemency if he will hand over his jewels, but his accomplice comes in and, thinking the other man is trying to double-cross him, he kills him. Ronald is released and the thief arrested.

Young Bentley has had enough of New York and goes back to Clay City—Meg with him, while the father, who is now all taken up with Ron-

ald's actress, Carrie, remains behind to "do the town." As he says himself, "For thirty years I've done New York an injustice. Now I'm going to make up for it."

George Hackathorne has the role of Meg's brother. Arthur Housman is the other crook, and Helen Lee Worthing plays Carrie. Riley Hatch also has a prominent role in the supporting cast.

"Night Life of New York" is a story of New York taken entirely "on the spot" and includes actual scenes at the famous El Fey Club, the Hotel Commodore, etc.

Film of New York Life Is Feature at the Rialto

"Night Life of New York," produced for Paramount by Allan Dwan, who made "Robin Hood," "Man-handled," etc., is the feature all this week at the ... Rod La Rocque, Dorothy Gish, Ernest Torrence, and George Hackathorne are featured in the leading roles of the picture, which is an original screen story by Edgar Selwyn, the playwright-producer.

The story is one of John Bentley who failed both in making money in New York and winning the girl of his heart. He went west, made a fortune and married someone else, never getting over his grudge against the city, however.

To Ronald Bentley (Rod La Rocque) New York is forbidden territory, and he has to content himself with painting his own home town red. He's not a bit of help to his father in a business way, and the old man begins to get sore. A friend suggested that a dose of New York might cure him and after considerable arguing pro and con convinces Bentley, Sr., and off Ronald goes to make the bright lights brighter.

Carrie Reed, an actress Ronald had known back in Clay City, is let in on the little idea and promised a handsome check for any part she plays in bringing young Bentley back to normalcy. And all might have gone well had not Ronald met and, true-to-form, fallen immediately for Meg (Dorothy Gish) a pretty little telephone operator in his hotel.

There's a scene at one of New York's famous supper clubs, followed by a jewel robbery which implicates Ronald, though Meg's brother Jimmy, and a pal are the real crooks. Bentley, Sr., gets news that his son's in jail and has a fine laugh all to himself, thinking all this part of his scheme. Word from Meg, however, brings him to the city on the jump, and there are some unusually convincing and laughable scenes before the affair is straightened out.

The picture closes with Ronald, now all fed up with Broadway, and Meg leaving for Clay City. But father remains to "see the sights" under the guidance of the actress.

If there ever was a picture with a hand-picked cast, this is it. La Rocque, Miss Gish, Torrence and Hackathorne never did anything better in their lives. And Helen Lee Worthing, Arthur Housman and Riley Hatch give capable support.

The picture includes shots of New York City never before seen on the screen—and they're the real thing, having been filmed "on the spot."

in acquiring a reputation as a wild young man about town. After a motor accident in which Carrie, a one night stand actress figures prominently, Bentley takes the advice of his doctor and agrees to send Ronald to New York. Bentley writes Mr. Workman, Sallie's husband, asking him to give Ronald a job and to "frame" him if possible so that he will tire speedily of New York.

Ronald is like a kid out of school. With limitless money and his small town ideas he expects to make an impression on New York like a Fifth Ave. parade. His first scrap is with the telephone operator at the Biltmore, Meg Morley, who talks back when he demands Mr. Workman's place, without the formality of a number. He likes her "sass" so well that he hurries down to make her acquaintance.

"Does the Town"

Carrie, glad to have a spender for the evening, takes Ronald to the El Fey club as an eye opener. Here he sees Meg at a nearby table with her brother Jimmy and his best friend, Jerry. When Carrie is dancing Ronald approaches Meg and asks for a dance. Jerry resents this; the two men come to blows and Ronald is well mugged up. Disgustedly Carrie leads him from the place and Meg goes home leaving Jerry and Jimmy alone. They find the taxi driver disinclined to move until he

has been paid his fare or ninety-seven dollars. Ronald offers to buy the taxi and the man takes him up and sells it to him for two hundred dollars outright. Ronald puts Carrie in the back and drives off up Broadway. Seeing another cabaret he decides to stop. During an argument about parking, Carrie hails another taxi and slips off. Ronald decides to go back to the El Fey. Just as he draws up Jerry and Jimmy come out and order Ronald to follow a cab in which a much bejeweled lady has just driven off. The men step out in front of a Park Ave. apartment, rob the lady and her escort and come back (Ronald being ignorant of their crime) and demand that he "step on it." He darts through the traffic, unaware of rules or signals, and across the Queensboro bridge where he runs into a truck. The two men escape and Ronald after giving his number and residence goes home in another cab, his own being a wreck.

Ronald tries to get in touch with Meg but she no longer shows up at the hotel. One day he runs into her in the park and asks her to dinner. He tells her about the two men and of their resemblance to her brother and friend. This sets Meg to thinking, she has been suspicious that her brother and Jerry have been up to some mischief—they are too fearful of the police. Ronald goes back to the El Fey hoping the door man can help him. The taxi driver, owner of the purchased car, has also come there intent on discovering something of Ronald. They meet; Ronald is arrested, despite his protestations of innocence.

Meg in an effort to get Ronald released sends a wire to his father. Mr. Bentley believes it to be part of the plan to frame Ronald and merely laughs at it. Mr. Workman is equally unmoved by Ronald's plea. Meg tries to persuade Jerry to give back the jewels but she cannot force him to it without bringing trouble on her brother.

Things Straightened Out

Finally Meg calls Mr. Bentley on the phone and convinces him of the seriousness of the affair. He comes to New York, hires a lawyer and starts action.

Meg takes Mr. Bentley to the El Fey and confesses the truth to him begging him to help her. He promises immunity to Jimmy if he will return the jewels. Meg telephones to Jimmy who is in possession of the jewels and who agrees to turn them over to Meg. Jerry comes in. He has just purchased tickets for himself and Jimmy and intends to escape. He becomes aware of Jimmy's plan, they fight, a revolver is discharged and Jimmy is killed.

Ronald is released; Jerry arrested. Mr. Bentley, who has thought seriously of marrying again, providing Meg will have him, is compelled to realize that he is an old man and that it is Ronald whom Meg loves. He plans to stay and "do" New York and send Ronald back home with his bride to take his place in the plant. Ronald is thoroughly cured of New York, but his father having seen Sallie and devoutly thankful that Fate has spared him this fat, inane wife, has no longer any inhibitions against the town.

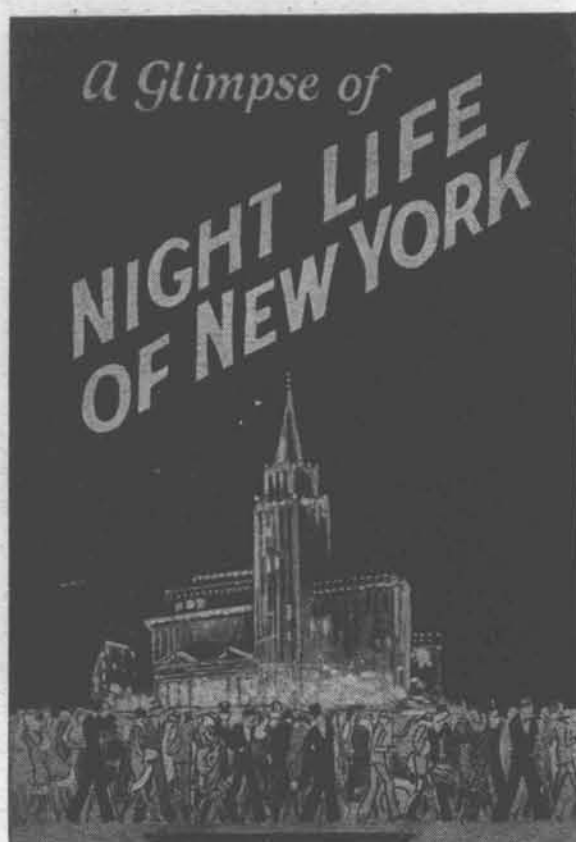
Meg discovers the small town quite as noisy as New York—but she cares little where she is so Ronald is there also.



An Allan Dwan Production "Night Life of New York"

PARAMOUNT PAPER THEATRE

"If It's Worth Running, It's Worth" (partially visible)

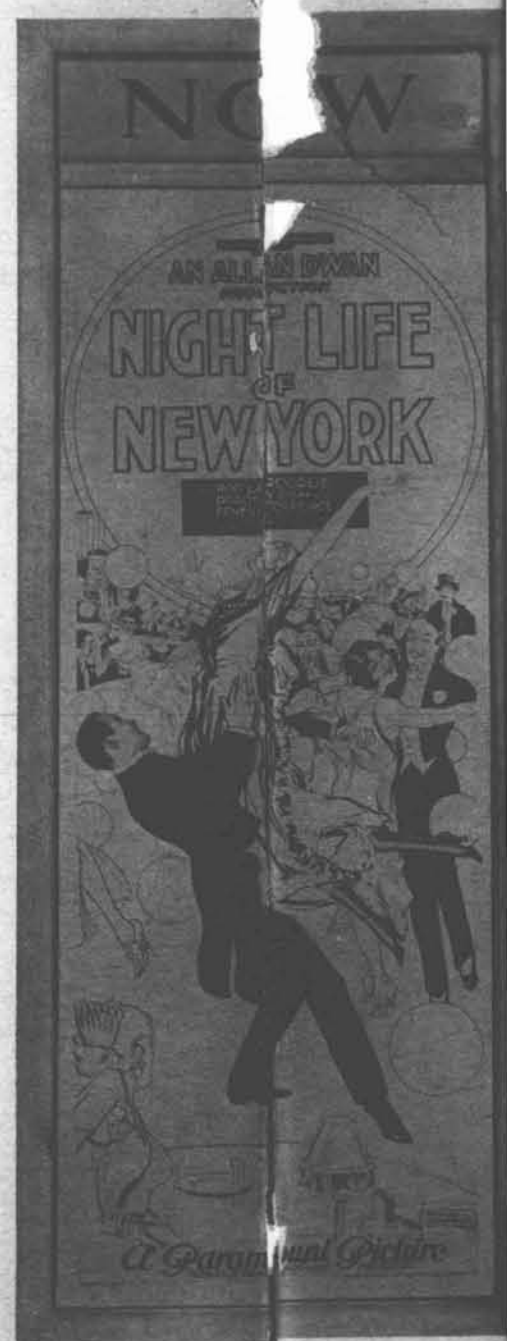


HERALD

How's this for an eye-catching seat-seller!

Illustrated here is the cover of the herald on "Night Life of New York"—actual size. Done in colors.

It combines novelty and class. Classy center spread with scenes and talk about this picture. Back page left blank for theatre name, etc. And only \$3.00 per 1,000.



Colored Insert Card

Advertising Price List

NOTE:—Owing to duty, additional transportation charges, etc., the prices quoted below do not apply to Canada. Get Canadian Price List from your Exchange.

FOR OUTDOOR ADVERTISING—POSTERS

One Sheet (1A and 1B).....	.15
Three Sheet (3A and 3B).....	.45
Six Sheet (6A).....	.75
Twenty-four Sheet (24A).....	2.40

PHOTOS FOR YOUR LOBBY

12 x 28 (Colored).....	.40
11 x 14 Set of Eight (Colored).....	.60

FOR NEWSPAPER ADS—ADVERTISING CUTS

One Column.....	.35
Two Column.....	.65
Supplementary (two column).....	.25

MATS: ADVERTISING, PRODUCTION, ETC.

One Column.....	.95
Two Column.....	.10
Two Column Supplementary.....	.10
Three Column.....	.15
Four Column (Adv. Only).....	.25

FOR GENERAL ADVERTISING—GILT-EDGED FRAMES

Combination 22 x 28 Frame.....	2.00
Cardboard Frames for Stills.....	.15
8" x 10" Banner.....	2.00
Herald, per thousand.....	2.00
Window Cards.....	.45
Announcement Slide.....	.15
Publicity Photos.....	.15

Trailers—National Screen Service
128 W. 46th St., New York City
245 So. Wabash Ave., Chicago, Ill.
517 So. Olive St., Los Angeles, Cal.
PRESS BOOKS AND MUSIC CUES ARE GRATIS

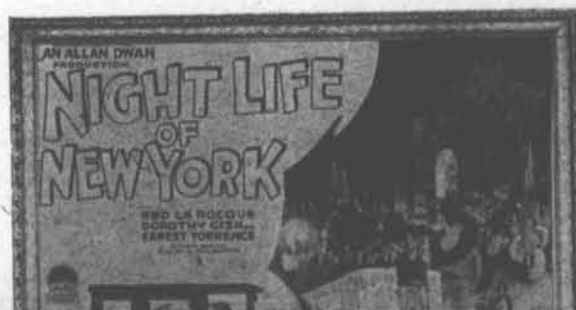
NEW-STYLE FRAMES

Two new items have been added to Paramount Ad Sales material. One is a neat and classy cardboard frame to hold a single still. Suitable for the highest class windows and store displays. Price to exhibitors, 15c each. The other is a combination 22 x 28 lobby frame which accommodates either four 11 x 14's or 22 x 28. It sells for \$2.00. The plain 22 x 28 frames, at \$1.50 each, are also available.



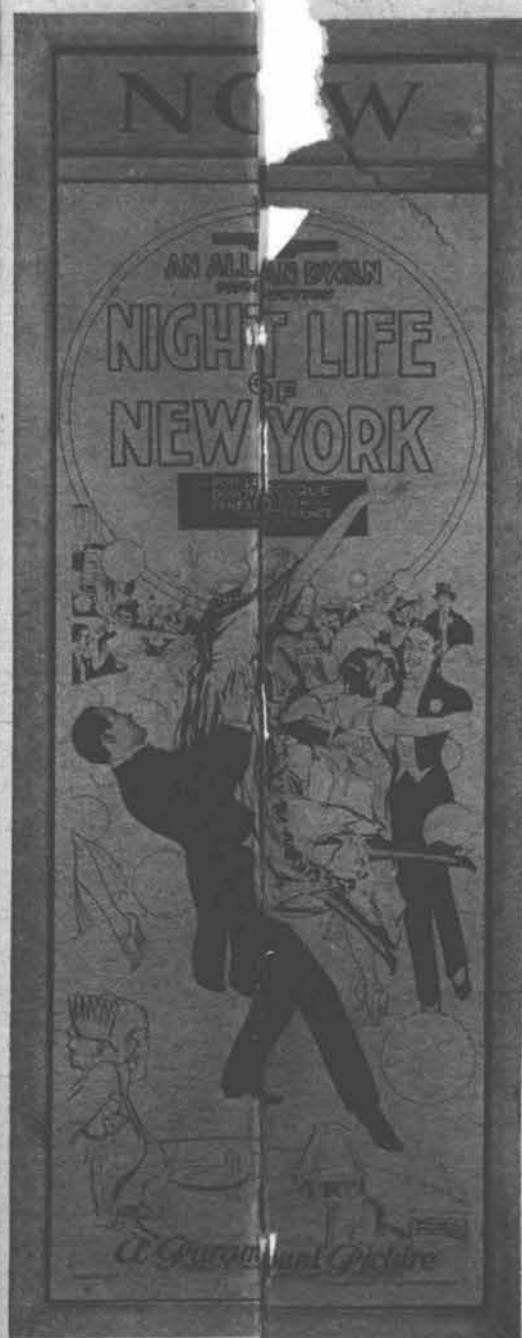
Window Card

Don't keep the pictures you run a secret. There's cash in the flash of peppy Paramount paper!



Production "Night Life of New York" ER THAT PACKS THE PUNCH

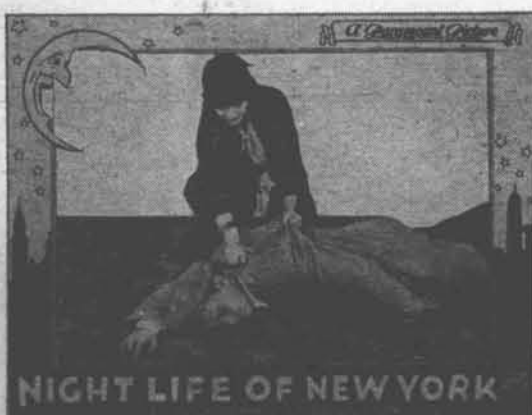
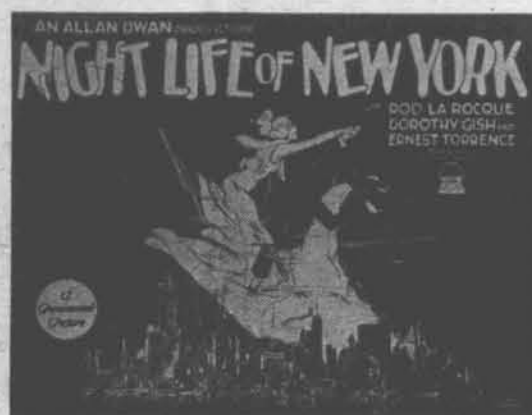
North Running, It's Worth Advertising"



Colored Insert Card

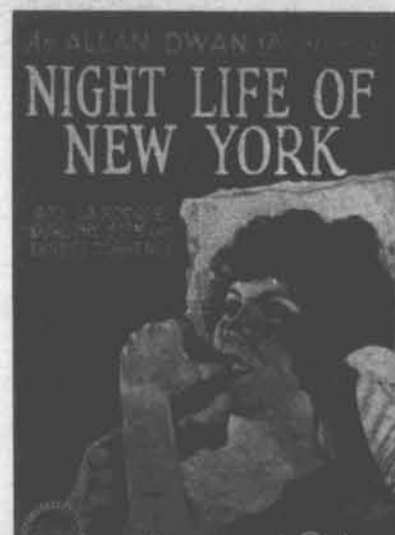
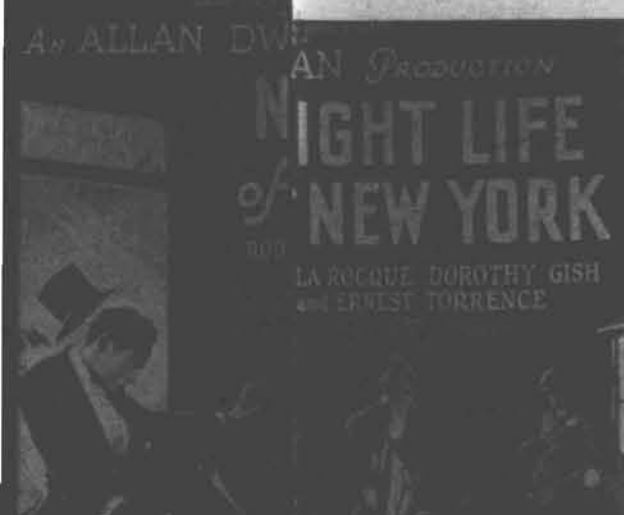
NEW-STYLE FRAMES

Two new items have been added to Paramount Ad Sales. One is a neat and classy card material. One is a single still. Suitable for the highest to exhibitors, 15c each. Price combination 22 x 28. The other is a lobby frame which accommodates either lobby frame which 22 x 28. It sells for four 11 x 14's or a 22 x 28 frames, at \$2.00. The plain available. \$1.50 each, are also



EIGHT COLORED LOBBY CARDS (EACH 11" x 14")

Put the picture over the top by putting posters over the town. Here are real business-getters!



FOR OUTDOOR ADVERTISING—POSTERS	
One Sheet (1A and 1B).....	\$.15
Three Sheet (3A and 3B).....	.45
Six Sheet (6A).....	.75
Twenty-four Sheet (24A).....	2.40

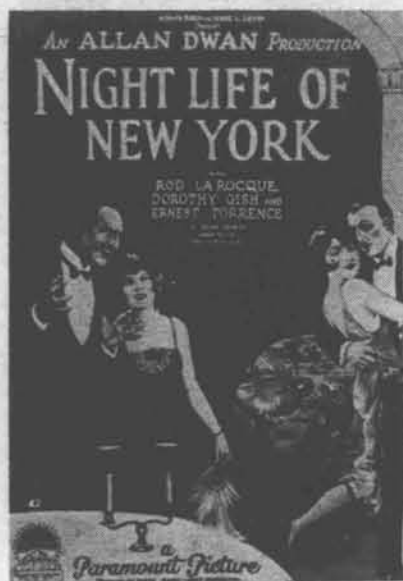
PHOTOS FOR YOUR LOBBY	
12 x 28 (Colored)	\$.40
11 x 14 Set of Eight (Colored)60
FOR NEWSPAPER ADS—ADVERTISING CUTS.	
One Column31
Two Column65
Supplementary (two column)25
MATS: ADVERTISING, PRODUCTION, ETC.	
One Column85
Two Column	1.10
Two Column Supplementary10
Three Column10
Four Column (Adv. Only)10

FOR GENERAL PURPOSES

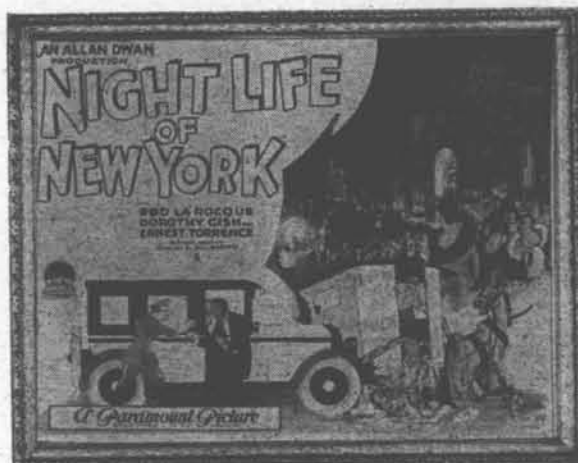
NIGHT LIFE OF NEW YORK

2 AN ALLAN DWAN
PRODUCTION

Don't keep the pictures you run a secret. There's cash in the flash of peppy Paramount paper!



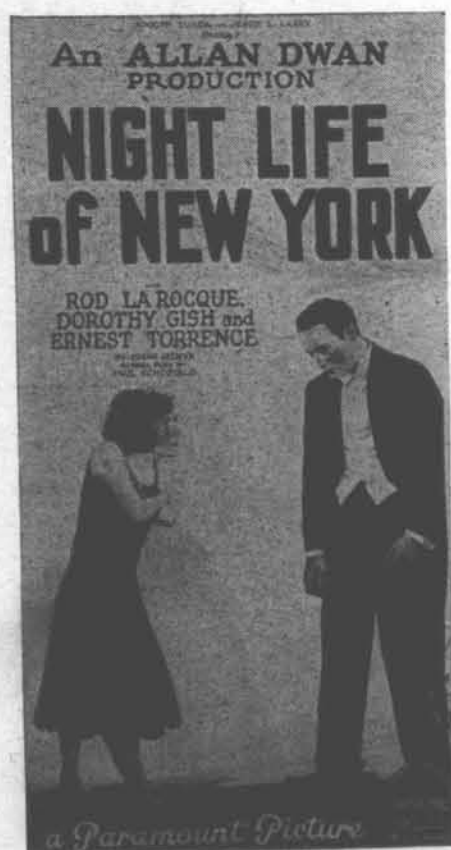
One Sheet Poster 1A



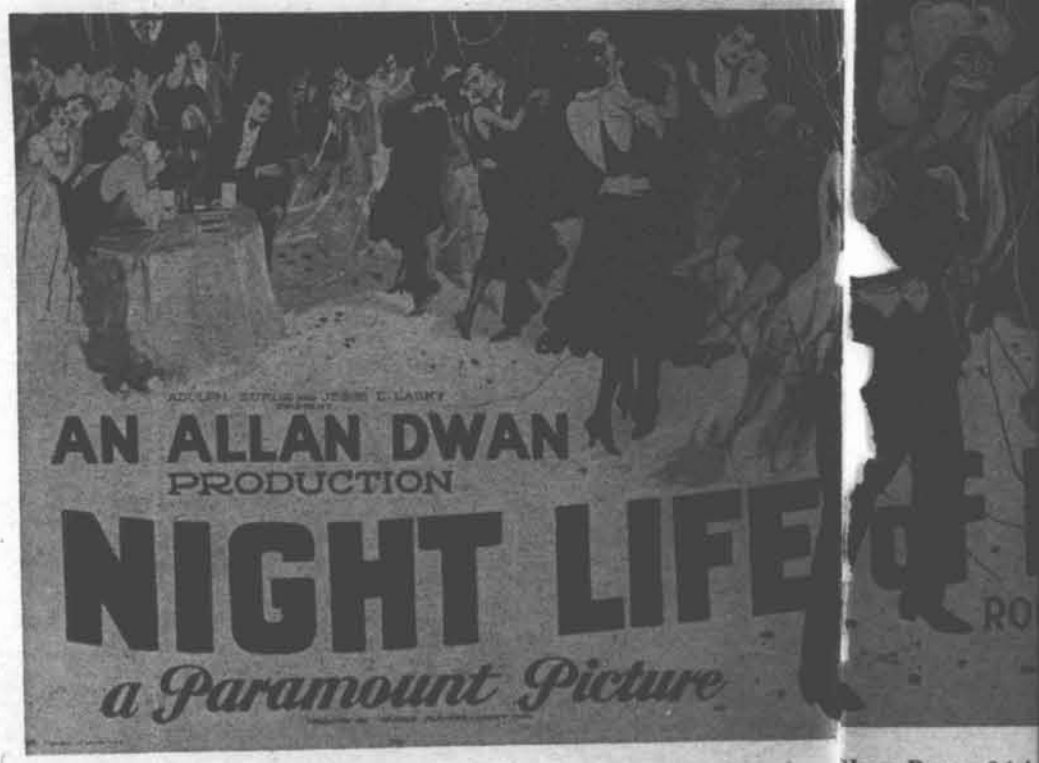
Colored Lobby Card (22" x 28")



Six Sheet Poster 6A



Three Sheet Poster 3A



Twenty-four Sheet Poster 24A



Colored Insert Card

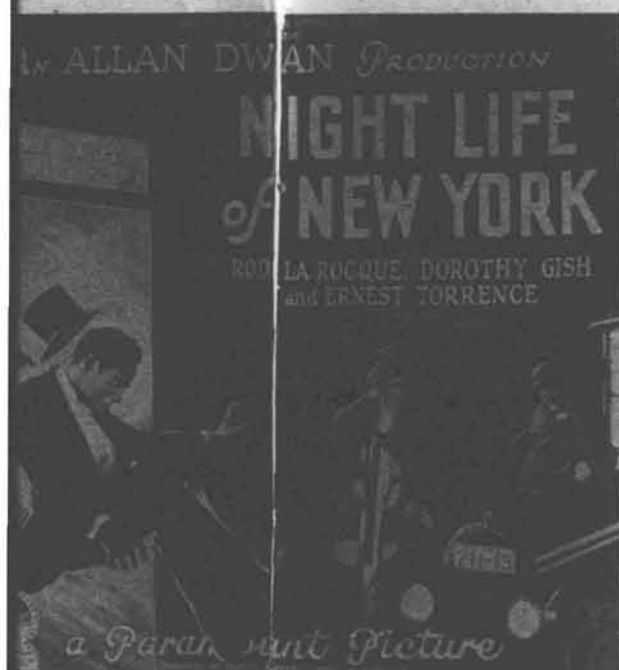


EIGHT COLORED LOBBY CARDS (EACH 11" x 14")

NEW-STYLE FRAMES

Two new items have been added to Paramount Ad Sales material. One is a neat and classy card board frame to hold a single still. Suitable for the highest class windows and store displays. Price to exhibitors, 15c each. The other is a combination 22 x 28 lobby frame which accommodates either four 11 x 14's or a 22 x 28. It sells for \$2.00. The plain 22 x 28 frames, at \$1.50 each, are also available.

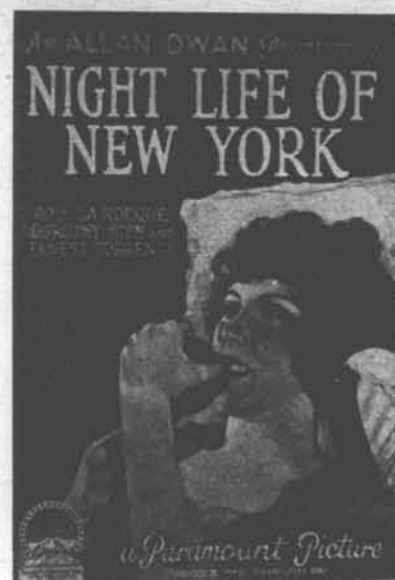
Put the picture over the top by putting posters over the town. Here are real business-getters!



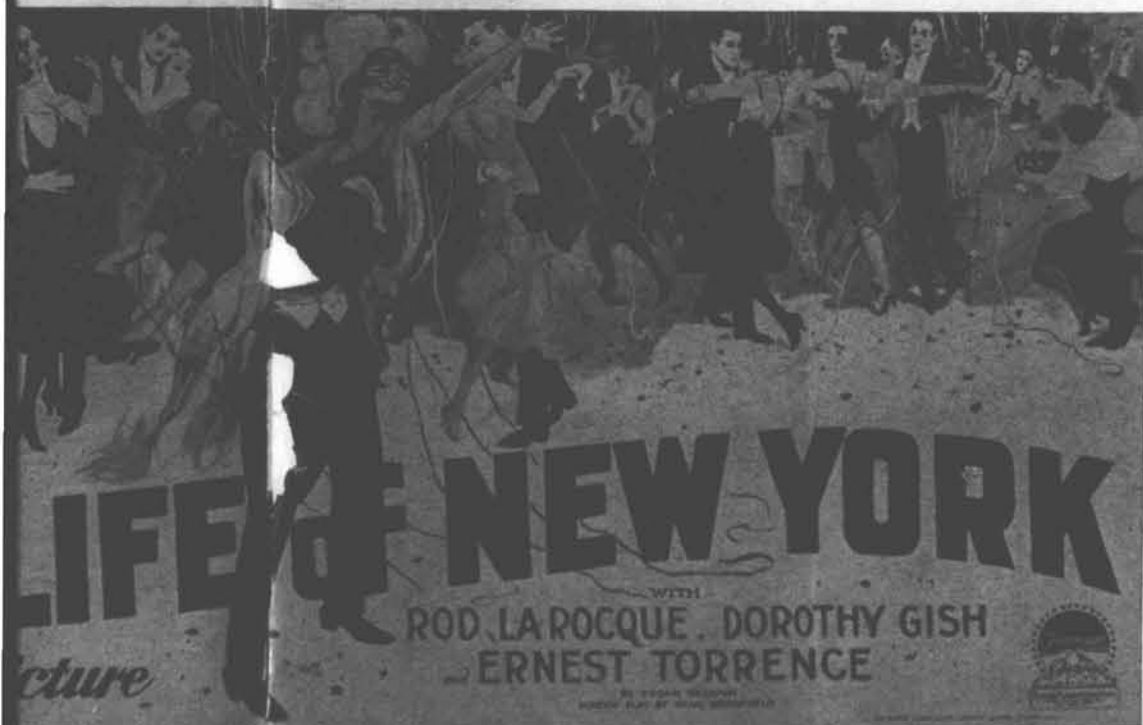
Six Sheet Poster 6A



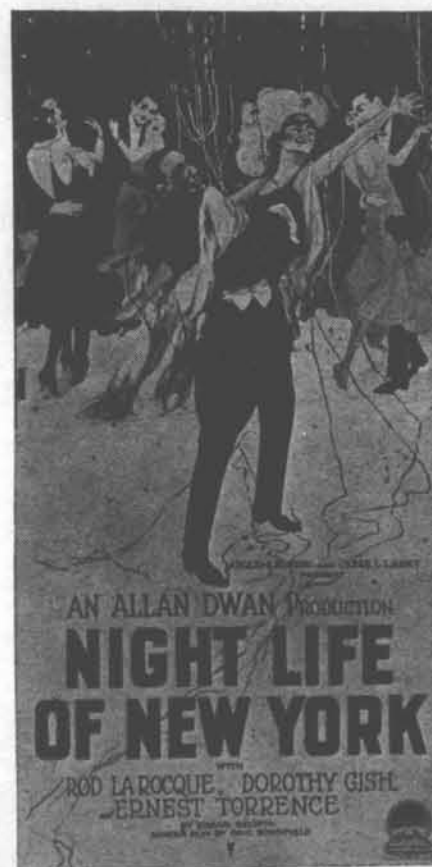
Announcement Slide



One Sheet Poster 1B



Twenty-four Sheet Poster 24A



Three Sheet Poster 3B

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress